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IF YOU CAN'T BEAT THEM, "JION" THEM

by Claude J. Pelletier



It seems that we are entering an end-of-crisis period: people are fed up of politics; they want action. They want their government to work on their problems, on the economy. The USA should enter a period of socio-economical reconstruction. Now that Bill Clinton has been elected, the political BS ends (character issue!) and there is some hope. Here in Canada, the first round of the Constitutional debate ends with no real solution at hand. We will have to wait for the next election to see new players in this boring, high-cost, and useless game. But meanwhile, the government is turning its attention towards an economy that doesn't seem to recover at all.

The basis of the crisis is an attitude problem. We have developed our society on postwar consuming habits, and, while we tried to free our mind from the chains of the past (religion, stiff institutions) we've thrown altogether religious and moral values. We have simply thrown the baby with the tub. Our society now lacks some family and working values. We are too soft, too slack. We need our stereo-cable TV, the microwave oven, a dish-washing machine, at least one car, etc. And there are still people out there dying of hunger. We must accept some sacrifice in our life to allow everyone the chance to get a piece of the cake. We must forget our differences and learn to work together. North Americans are quick on ego-centrism, economic protectionism, and everything that concords with me-myself-and-I. Even more worrying is the rise of racism and of the far-right wing. Japan-bashing in the US and the neo-nazi movement in Europe is just a beginning. When people feel threatened, weak, they become very "territorial", and attack anyone who could hurt their standard of living. Very pitiful. We do not need that social unrest when it is time to build our future.

Take example on PROJECT A-KO's characters. B-ko desires so much C-ko's "friendship" that she is ready to do anything to have it. But she wants it by egoism, to satisfy her own ego and it does not work. On the opposite, A-ko is not looking for C-ko's friendship. She simply obtains it by her excellence. An interesting allegory that was probably not in the mind of US Manga Corps when they obtained the rights to release PROJECT A-KO in videocassette but it goes very well with their philosophy. USMC slogan is indeed "WORLD PEACE THROUGH SHARED POPULAR CULTURE". It is clever and quite true: if all the people of Earth could have the same culture, they would share the same values and this would bring a better understanding. USMC is not only preaching but is acting accordingly. They brought a cooperation spirit in the anime field by offering to distribute on the video cassette market not only their own products but also those of US Renditions and AnimEigo. This should happen more often in the fandom. Everybody, instead of working his/her own thing (magazine, convention, etc.) alone, should put his/her efforts together. A divided effort is a lost effort.

If we would want to build an Americanensis Utopia, this is exactly the spirit that we would need: cooperation. We should first seek for a North American economic unity: total free trade (absolutely no protectionism), only one currency (probably US), and an open market. This will correspond with one of the great tendencies of the 21st century, the globalization of world trade. The geo-political map of North America will also need to be redrawn on more realistic basis. The first level of government, the state, should not be delimited by arbitrary borders, should not divide a geographical unity, and

should take in account the main factor in cultural unity: the ethnic nationalism. You cannot build a country against ethnic nationalism: there will be always fights and misunderstanding. Giving some political freedom (inside their own state) to those who feel culturally distinct (americanindian natives, Quebecers) is not too much to give and will insure social peace. Before a culture can be shared, it needs to be recognized and understood. Each state would control its own administration but the global policies would be the responsibility of the North American Economic Community government. This is not an easy project as have proven the EEC or the CIS. But the secret of success is to end all internal quarrels, to build an efficient structure, to work altogether for the common good. We must learn to think in terms of one group and not in terms of individuals. Exactly like the Japanese. What were they doing while we were struggling for our political powers, our little war, our micro-constitutional rights? Meanwhile... the Japanese were working! Their postwar history was built on an efficient structure. Their strong values survived the industrialisation and gave them a powerful sense of group unity. They are not afraid to work and know the meaning of sacrifice. That is the secret of their economic success. We should take example on them. By watching Japanese animation, we have not only a glimpse of their culture but we have a chance to learn a little of their values.

The Japanese values did not get out totally unharmed from the postwar modernization but we can still learn a lot from them. Several authors and scholars are complaining that Japan has lost its traditional way. Shusaku Endo, one of Japan's leading novelists (born in Tokyo in 1923), expressed his point of view on that subject in an essay published by the international press in October (translation by David Breen/Phiolita Translations). He points out that, in the postwar era, Japan lost its tradition, its ethic "because many people confused that tradition with the feudalism and militarism which they were anxious to cast out". A phenomenon very similar to what happened in the Western society at the end of the sixties. The first effect of that was the disintegration of the family system based on the reverence for ancestors (similar to the Roman *pietas*). The society became based on egoism. "People turned not to spiritual but to material things in their search for the meaning of happiness". The life style of the Americans living in the occupied Japan is in part responsible. The Japanese survived by putting all their effort in the technology and industry. Rebuilding from scratch in the ashes of war gave them an advantage. With their traditions, Japanese have also lost their way with nature. "We divorced ourselves from nature, with which for so long we had so closely identified". With no more respect, they tried to control nature, and they destroyed it. Industrialization inevitably led to environmental problems. "Fish no

longer inhabit the rivers; the lakes are foul; many people suffer from terrible diseases as a result of the effluent discharged from factories".

Fortunately, Japan's education system survived intact and some group values were preserved (provided less by the family than by the working environment). "As a result, the social order is maintained, and Japan suffers less from violence and drug problems than Western societies. But many Japanese — especially the young — are gripped by a sense of emptiness". That brought a lot of interest for new religions, for travelling overseas; both fads being the expression for an unconscious search of the lost happiness. Despite all this, concluded Endo, "Japan has an uncommon capacity for adaptation, a potential yet to be realized in a variety of dimensions". Japan learned a lot from Western society but now, if there is to be an harmonization of Western and Eastern thought, the Western philosophy, which has for so long overlooked its Eastern counterpart, may find something valuable in it. Japan is becoming more and more aware of the international role it could play not only in the economy, by helping third-world countries, but also by sharing its rich culture. It is only ours to seize the opportunity.

This issue had been delayed a lot either by distribution or production problems. I have also said it enough, sometimes it is not humanly possible to work on that many products; it could be due to a cash flow problem, a lack of space on our hard-disks, a collaborator who hands in his article after the deadline, or simply because when our small team works on a product, almost nothing is done on another... but who cares when you have the product in hands, better than ever?

This time, the spotlight is on US MANGA CORPS and their fine products. We are also offering a synopsis on an interesting animation often neglected by the fans, DRAGON CENTURY, and a (late) report on AnimeCon that (I hope) will stimulate people to attend in number to this summer conventions: Project A-Kon, Anime America and Anime Expo. Also don't miss our always fun and informative chronicles.

Enjoy!

Claude J. Pelletier

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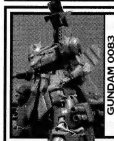
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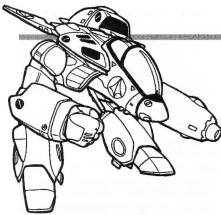
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VOICE OF THE FREEDOM FIGHTER

To the Editor:

In *Protoculture Addicts* 16 I was interested to read the editorial entitled **Vrilitwhai Speaks!** As you mentioned in your response, this editorial was submitted to your publication anonymously, via fax machine no less. Whoever this person really is, he certainly makes some good points about the current state of the anime market, he laments the current crop of OVAs that are all flash and no substance, and challenges anime fans to seek out and to demand something better. This message is nothing new, but it is still welcome to hear it spoken by a new voice. However, this is an implied message in this editorial that disturbs me, and that I wish to address. It comes in the final paragraph, which I quote verbatim:

Vrilitwhai will offer an apology to Anime Fandom if the first episode of [Macross II] remains unsubtitled one year after its release date. This is valid only for amateur productions. If someone actually purchases the rights for professional subtitled, more power to them. Vrilitwhai feels that he will not have to make this apology. Will Vrilitwhai be proven wrong? Can Anime Fandom restrain itself? Vrilitwhai awaits the answer.

This person obviously objects to anime fans creating their own subtitled versions of anime features and distributing them to other fans. He does not say just what his objection is; what could it be? Since I don't know "Vrilitwhai" really is I can't ask him. All I can do is guess at possible objections and address them.

The rest of the editorial seems to be seeking out reasons for "the death of quality anime on TV in Japan," as he describes it. Is he suggesting that fan subtitled has contributed to this? We get a possible clue in the following quote:

Vrilitwhai feels that it all boils down to one factor: availability. In the old days, a fan had tough time collecting his [or her] favourite anime programs. A trading partner had to be found. Tapes exchanged.

Here and elsewhere he seems to suggest that the instant gratification provided by readily available and easily digestible OVAs has made fans too lazy to pursue lengthier, more challenging stories such as *GUNDAM* or *YAMATO*. Does he object to fan subtitled because it contributes to this availability, and to this laziness? If so, then the same argument could be made even more strongly for the commercial subtitled which he seems to support. After all, commercial tapes are easier to obtain than fan subtitled tapes. You don't need to belong to a club or know the right people or anything, you just pay your money and walk away with your tape. Will this not further encourage fans to demand the instant gratification of flashy, shallow OVAs? "Vrilitwhai" doesn't appear to think so, I would be interested in knowing why.

Perhaps he objects to fan subtitled on strictly legal grounds. It is, after all, against the law to make and distribute subtitled copies of a video that you have not purchased the rights for. But this brings us back to the above quote where he seems to pine for the days when tape trading was a challenge. Making and trading copies of a copyrighted video is illegal regardless of whether it has been subtitled. To encourage such trading and then to object to fan subtitled is clearly contradictory.

Blaming amateur subtitlers for all the ills of anime fandom is nothing new. The usual objection has been that Japanese animation copyright owners are supposedly angered by these illegal translations and as a result are less receptive to the idea of entering the North American market; this, so the theory goes, is one of the main reasons why it has been so difficult to get legitimate, competently translated anime released commercially over here. Well first of all, the tape trading and public exhibition of videos engaged in by virtually all anime fans is just as illegal, and should theoretically be just as objectionable; by this line of reasoning, practically everything being done by organized anime fandom in North America is harming the market, and preventing legitimate business from giving us what we want! Would "Vrilitwhai" endorse this view? I suspect not, but I would be interested to know. One might counter here that the copyright owners might object not to the illegality of the fan translation, but to their property being subjected to a translation process that is out of their control, one that could do poor justice to their creation. This argument falls very quickly if we just consider what the Japanese have been perfectly happy to allow people of this side of the pond to do to their creations; the likes of *WARRIOR OF THE WIND* and *REVENGE OF THE NINJA WARRIOR* were made and distributed with their consent. How on Earth could these same people then object to fan subtitled for aesthetic reasons?

Perhaps "Vrilitwhai's" true objection to fan subtitled is something that I haven't thought of, something new in sight that might make me change my mind. If so, I

encourage him to speak out, even if it be under a different pseudonym.

I would like to propose my own answer to why anime fans are increasingly steering away from anime with longer, more sophisticated stories. It is something that we have been living with all along, something so obvious that it can be easily overlooked. It is the language barrier. The simple fact is, most anime fans outside of Japan cannot understand Japanese at all. Therefore, there is always going to be a certain amount of guesswork, frustration and uncertainty in trying to understand the story of any untranslated anime. This problem increases exponentially with the length and complexity of the story. There are two ways to minimize this frustration: obtain translations, or just avoid any story that goes on for more than an hour or has more than three major characters to keep track of. If no translations are available, you can guess what people will end up doing.

It therefore seems clear that the best way, perhaps the only way, to encourage anime fans to venture beyond the story McNguggets of OVAs is to have readily available translations. "Vrilitwhai" implies in his article that he understands Japanese. I wonder whether he has ever done any translations for the benefit of the rest of us Japanese-impaired fans? Perhaps he objects to doing full script translations for fear that they will be used by fan subtitlers. Fair enough. Good, accurate, detailed synopses that translate key dialogue are just as good if not better. They tell the Japanese-impaired viewer what he needs to know, and they won't violate copyrights since they are technically reviews, not full translations. If "Vrilitwhai" wishes other fans to warm up to some of his favourite series like *MELLOWLINK* and *LEGEND OF GALACTIC HERDES*, then his mission his clear. A few good synopses submitted to even a couple of anime fanzines would do more to change people's attitudes than any volume of lecturing and lamentation. Actions speak louder than words. Consider it a challenge.

Kenneth W. Wolfe
Winnipeg, MB

I feel that several readers did not understand very well the point that Mr. Vrilitwhai made (or at least not in the same way I think that I understood him). First, his paper was not an editorial but an opinion column. Second, I think he tried to pass a message in a humorous way. He not only used a pseudonym but an entire fictional character and some of his sayings were probably just part of this character. Maybe some of you take it far too seriously and tried to see a dark meaning or motivation in it. Through an interesting analysis of the OVAs, he only tried to point out the commercialisation and decline of the anime market in Japan. He is not accusing anybody (save the greedy producers) and did not condemn fan's subtitled.

There is a lot of stuff on the market and the quality loss is accelerated by the fact that fans (Japanese

AND North American prefer the easy stuff (flashy but hollow) and jump on anything new whatever the quality. He used MACROSS II to illustrate that. Not more. He's just saying to people "Hey! Don't fail for everything. Be critical!". If we are demanding maybe the producers will try to make more mature stuff. There is not only the new OVAs but also the old TV series. He is not saying that there is ONLY the oldies. At least that's what I think he meant. We'll have to wait until he manifest himself again to know more. He probably wrote with the main purpose of generating a reaction. He did well.

You mentioned the language barrier. Personally, I don't see it as a problem. Watching Japanese video does not bother me. Beside, there is more and more subtitled or dubbed titles, magazines, clubs, BBS, fan subtitling making synopses widely available that should be easier to watch anime. You also mentioned that Yrilitwhai implies that he understand Japanese. Wrong. He said that his Zentraedi character understand all Earth language...

To the Editor-in-Chief:

I would really like to thank you for your informative publication, **PROTOCULTURE ADDICTS**. Being relatively new to the anime scene, I find "Addicts" helps me up learn more about the world of Japanese animation and keeps me posted on the upcoming OAV releases.

I'd also like to find more people out there who would like to start up a fan correspondence. So if you could please run the below ad in the next issue of PA, this anime lover would be very happy:

ATTENTION! All Anime Fans! Starting up this spring a totally new concept in the mundane world of Japanese animation fan clubs. Introducing (drum roll please) **WESTWINDS RANDOM FORCE** — this will be a club dedicated to bringing out the writing and drawing talents

of (you) the fans. Want to fight alongside Iczer-One against Big Gold? Or stowaway on the Sol Bianca? Or get into the AD Police and fight Boomas? Or tell your own war story from Southern Cross? Well, now you can. This magazine will only be done for fun and can only be successful if the turn out and input is great. For guideline and inquires write: Lythond Davison, P.O. Box 4122, Burbank, CA 91503-4122, USA. And please, include a SASE.

That's it for my request. Thank you very much. Sincerely,

Lythond Davison
Burbank, CA

Dear Editor(s):

I received your Nov-Dec 1991 issue in the mail a few days ago. Thank you. I met some of your staff at AnimeCon which was a real pleasure. Though the con was quite well received, I must say that a lot of it bored me to tears. Most of the new fans seemed to be teenage boys with the hots for the Kei and Yuri clones running around the hallways. I did manage to make some new friends who where around my same age (mid 30s) but for the most part I was unimpressed. Will I attend AnimeCon '92? I haven't decided at this point yet.

I read your magazine with some hints for improvements:

English language proofreading must be improved. I have said this before, the person (no fault on their own) does not seem to have it down right. I do realize that French to English and Japanese to French to English translations could be worse but hopefully it can be improved. **Manga** content should be increased beyond what companies like Studio Proteus, Viz, etc. are giving you. Highlight different manga, not just SF and action adventure. Also you may get more **women** involved in your zine. The ones my age mostly take no interest in the stuff you are printing. I've never seen any articles in PA for many of their favorite series: Patalirro, St.Senya, Dunbine, L-Gaim, Dragonart, etc. or manga: Purple Eye in the Dark, Bride of Deimos, Angel's Tattoo, Flower Demon, etc. The

women will support you if you support them!

As far as new magazines, check out: ANIME U.K. Magazine (c/o Helen McCarthy, 147 Francis Road, Leyton, London E10 6NT, England). The last issue is a slick cover magazine. Content (#1, winter 91-92) includes articles on Macross, Yamato model kits, patlabor, etc. There is still the Anime U.K. NEWSLETTER being published by Helen and it's here you'll find a lot of European contacts and clubs. Some of the latest issues have included group from: Iceland, Holland, France, Belgium, Australia, and New Zealand. (...) Latest issue of the newsletter have detailed bios on WINDARIA, CITY HUNTER, ROBOT CARNIVAL, laser scanned cassette covers, contact list updates, etc. (...) That's it for now. 'Til next letter, take care.

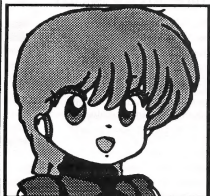
Yours,

Douglas Orłowski
Thunder Bay, On

All our articles are written (or sometimes translated) directly in English. With each issue we are improving the quality of our proofreading but sometime we are squeezed by the deadlines. What do you prefer: a magazine done at our best that stay (more or less) on schedule or a perfect magazine out every six months? I am trying to increase the manga contents but documentation on untranslated manga is not always easy to find. Also, even if I am mainly a SF/adventure fan (but now we have MECHA-PRESS to cover that kind of anime & manga) I am definitely planning to cover more SOFT animation. The LODOSS WAR article was a first strike. Many more to come. I have seen Anime U.K. Mag and it's quite impressive (but costly!). Thanks for your comments. We'll take them in account and work harder. Promised.

CJP

THE VANCOUVER JAPANESE ANIMATION CLUB



Tired of watching those lame Saturday morning cartoons? Missed out on a few good episodes of Robotech, Star Blazers, or Captain Harlock? Want to check out the latest Japanese Animation, but don't understand a word of Japanese? Looking for more info on how to get scale models, mangas and books, videos, CDs, laserdiscs, and fanzines?

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VOLUME SIX

Edited by Michael Birchfield
Reported by Michael Birchfield, Paul Rigsby,
Steve Bierce and Kevin Kinne.

ANIME GOSSIP

The CRUELTY FOR THE PREVENTION OF CRUELTY TO ANIMALS (S.P.C.A.) has taken action against the producers of "Orange Road", saying that Kasuga family's pet cat (Gingaro) is unfit to undergo the rigorous stunts required of him (such as running, jumping, and being dropped from great heights) in the feature. "If those sadist don't stop it, that poor fat cat's heart is going to x-p-o-d-e," says an unnamed S.P.C.A. spokesman. (MB)

In a related health issue, the WALTRIP CLINIC has denied that their silicone treatments to enlarge the breasts of several anime heroines are unsafe. "Not one of the 'Sentinels' cast has become ill as of yet and, anyway, it certainly makes them more appealing" one of the staff doctors argued. Citing reasons of doctor/patient confidentiality, their receptionist refused to confirm if the notorious "Dirty Pair" were among their clients. (MB/KK)

"Dangaio" fighting females Ramba Nom, Miya Alice, and Pi Thunder are reportedly considering lucrative contracts to model their flight suits in the next *Spot Illustrated* swimsuit issue. The same offer was evidently declined by the manager of "Gunbuster" bouncing cadet Noriko, citing inappropriate dress due to her young age. (PR)

The bloom is off the rose! Princess Nausicaa has reportedly come under fire from some sections of the giant insect community because of her decision to become spokesperson for ORTHO CHEMICALS, manufacturers of various insecticides and fungicides. (PR)

Due to the success of debut on "MTV Unplugged", Ayukawa Madoka has been offered a chance to make a return appearance as a duet with another young saxophonist — Lisa Simpson. (CB/MB)

"Ring Raider" ace Cub Jones is suing DIC ANIMATION STUDIOS for his unsympathetic portrayal in the "Ring of Fire" origin video. "That pasty-faced blond kid looks and acts nothing like me," Jones claims. "He's a meathard and everybody knows it!" The response from a DIC spokesperson was that "Cub did one too many of his own stunts..." (SB)

And it has been learned that one of Neos Gold's "Big Four" (Golem) was actually a secret weapon of the Israeli Air Force. "I hope this leads to a more positive portrayal of Jews in anime following the rather silly use of the Star of David in the fourth 'Project A-Ko' feature," Ms. Golem says. (MB)

"Star Wars" droid C-3PO is rumored to be having difficulties in dumping ex-flame Mario M-66. "She's far too aggressive for my tastes and she just won't take no for an answer. Every time I try to sneak... er, break off our relationship, she tracks me like a Dytarian bloodhound!" C-3PO laments. "How uncivilized." PR

Long-time American animation badboy "Fritz the Cat" has been seen in several New York City night clubs with twin "Dominion" crime molls Annapurna and Unapurna. When questioned about the seriousness of their relationship with the swinging American feline, the pair admitted to nothing more than some light "petting". (PR)

QUOTE OF THE WEEK. While on assignment in Bangkok, this reporter overheard the following conversation between British secret agent James Bond and professional assassin Golgo 13: "so, tell me Golgo, what would you ever do if you were up against a spy as suave and debonair as myself?" Bond asked. "I'd kill him," was Golgo's timely retort. (PR)

The NFL's TAMPA BAY BUCCANEERS have responded to lacer-one's charges that they let her try out as a placekicker in the 1988 pre-season just for the publicity. "It's a total lie!" says a former assistant coach. "She had a strong leg," he admitted, "but she couldn't hit the broad side of the barn! After she had destroyed Tampa Stadium's SONY Jumbotron for the third time with her wayward field-goal tries, we decided to switch her to punter. After smashing most of the windows of the stadium's luxury boxes, she promptly put a football right through the GOODYEAR blimp! Hey, we've got enough problems just trying to field a winning football team without running up those kind of expenses." (MB)

Following the success of Yellow Dancer's unisex clothing line (as reported in *Anime Gossip*, volume #2), "Pattalor" star Noa Zumi has lent "her" name to a similar line just for Juniors that will keep onlookers guessing. (MB)

The professional mercenary known as the "Bean Bandit" is reportedly turning over a new leaf as he is forsaking his normal courier duties for more steady pay as a DOMINO's pizza half-hour delivery person. Thus far, he has not been forced to give back any late penalty discounts. (PR)

WHERE ARE THEY NOW? Sixties' race car driver Speed Racer is living happily with his wife Trixie in southern



Tokyo. He recently has served as technical advisor for both the OAV feature "Riding Bean" (which the before mentioned Bean Bandit starred in) and also for the American movie release "Days of Thunder." (PR)

Kasama Shin, a former mercenary pilot for the ROYAL ASRAN AIR FORCE, has won an Emmy in Japan for his role as a NHK commentator while covering Operation Desert Storm. When asked if it brought back any memories, Mr. Kazama said that he felt that the war would have gone quicker if pilots "were paid by the kill." (SB/MB)

Tragedy! Famed Vampire Hunter "D" unexpectedly dropped dead after eating in a Post-Holocaust deli. His last words were reportedly, "Damn it, I said 'Hold the garlic!'" Services are pending. (PR)

Amaterasu Dies Grand Adas — the "God of Light" from the "Five Star Stories" — laments at his folly in the designing of a Mortar Head made of gold. "I could have used super-light alloys, but ~~noooo~~! Lachesis had to be married under a gold Mortar Head! My own technicians are caught stealing the armor plating every other day and the cost of TURTLE WAX is exceeding our budget!" (PR)

In related news, fatima Lachesis denies rumors that she is anorexic. "All of us fatimas are as skinny as rails," she argues. "It's just more sour grapes from human women who disobey their husbands, but then gain weight and lose their girlish figures." (PR)

THOUGHTS FOR THE DAY

Three cheers for the "A.D. Police Files" series revealing data on detective Leon McNichol, particularly his blood type "O." When one takes into consideration his injuries and wounds suffered during that and the two "Bubble Gum" series, it is a fairly safe bet that most of his blood was not originally his own! (MB)

ANIME FANS! Don't just read anime news — help report it! Report any such facts, rumors, vicious lies, or just plain bullsh!t to SPACEPASSENGERLINERTITANIC, c/o Michael Birchfield, 6501 N. Woodylyne Ave, Tampa, R. 33614, U.S.A. The editor accepts no responsibility for inaccuracies in reports that are not his own and reserves the right to choose, alter or combine various reports, especially if they contradict any earlier report concerning the same features or characters.

CONVENTION REPORT

by Patrick Lapointe

AnimeCon '91

The Anime & Manga Convention

ANIME CON 1991



We simply had to be there! When word first came out that a convention was being organized strictly to cover Japanese animation, PA's ears perked up. When the Guests of Honor were announced, the plane tickets were in our hands.

Anime-Con 91 was the first convention in its genre, totally dedicated to Japanese animation and with the involvement of Japanese artists and one of the better animation corporations. Through the work of Studio Proteus, Gainax and the staff of Anime-Con, we were welcomed to what might be a once in a lifetime opportunity. With the economic recession, the current situation of anime in Japan and the actual size of the North American market, this was a high risk adventure that might not be repeated for a long time. So we joyously spent the money and kept our fingers crossed that this convention would turn out well.



And it did! PA's staff arrived on Thursday, the night before the convention. The convention site was the Red Lion Hotel in San Jose: clean, proper and professional. The convention people were still rushing about, tying up loose ends. Quickly, we picked up our registration and packages. We were immediately welcomed by James Matsuzaki of Anime-Con's staff. He helped us with the formalities, gave us a quick tour of the site, and took us out for dinner. I'd like to extend special thanks to him for his courtesy and great hospitality. Then off to pick up the party goods for Saturday's PA bash and finally some serious sleeping.



Let me give you an idea of what was to come. First, twenty-four hours anime channels for the duration of the convention, an individual screening room for feature length animations, a heavenly dealers' room... and then, the guests of honor: Manabe, Sadamoto, Hanno, Mikimoto,



Sonoda. We split up for our various duties: seminars, interviews, video tape switching teams and talking with the fans.

The same people that took the dealers' room by storm! It was as if people feared that there would not be enough stock and things to buy! From Books Nippon, Streamline Pictures, Studio Proteus, Animeigo, Gainax to U.S. Renditions, Kimono my House, LaserLand (where I spent GNAGNAGNA money, Long Live plastic!), Nikaku Animart and many others: all were excitedly busy as people found what they were looking for and more.



During the convention, guests of honor hosted panels ("Making Manga", which hovered also on animation's current state being the most interesting), and signed and drew for hours on and for the fans present. On top of everything, a surprise party was organized for Haruhiko Mikimoto's birthday and many will not forget the now infamous "Shhhhhh!" party thrown by P.A. on Saturday night. By the way, a big "Hi!" to Gene Lauro and the people of Force 10 for helping us. The only sad note: Leiji Matsumoto was unable to attend Anime-Con. Because of a close friend's illness, Mr. Matsumoto, one of the most eager to attend as guest of Anime-Con, was forced to stay in Japan.

All in all, it was a great convention for a first time. Some of the glitches were fixed on the run, but that always happens and most importantly, they were fixed. If it happens again next year, I suggest you attend! Be there, because PA will.

INTERVIEWS

One of the foremost reasons that made Anime-Con a must for PA was the fact that we would be able to meet and interview the Japanese artists. We have to thank the Gainax staff and Anime-Con's Charles Wong for scheduling as many interviews as possible for everybody. We were amongst the lucky: we got three.

Sorribly, the time schedules were very tight and we had a bare 15 minutes to complete interviews which could have easily lasted hours! We did our best with the help of the translators present. PA would like to congratulate all of them and their supervisor, Andy Kim, on a job well done. So, without further ado, let us introduce to you gentlemen Manabe, Mikimoto and Sadamoto.

Interview with Johji Manabe

Translator: Miyako Graham

The youngest artist present at ANIME-CON, Johji Manabe is probably one of the better known Japanese comic artist in North America. Studio Proteus's publication of "Outlanders" and of "Caravan Kidd" have firmly established him in the English speaking market. His style: fun and grand scale action. Known for his great page wide splashes of galactic battles (not well served by the manga and comic format. CJP.) and an unsurpassed sense of humor, it was VERY early in the morning when we met him. Pleasant, friendly and happy to be at the Con.

PA: Manabe-san, how would you present yourself?

Manabe: I would say that I am just an ordinary cartoonist, one amongst many in the field.

PA: Yet a successful one?

Manabe: Really? Should I truly say that I am successful? I don't think so personally, but who am I to say.

PA: When did you start drawing? How did it all begin?

Manabe: Since childhood, I loved looking at manga and comics, so I started to draw. I love trains, cars, anything that moves so I did those first. Just drawings. Then, I started doing some stories with dialogue when I was in elementary school.

PA: Did you have any special schooling, training as an artist?

Manabe: After I graduated from high school, I went to a specialized animation school. As I was studying, I was also doing some cartooning on the side since I had already made a debut during my



school years. Suddenly, my sideline grew into a very involving job! I became truly busy and I simply had to leave animation school.

PA: What were - and are - your influences and sources of ideas and inspiration?

Manabe: While I studied, the milieu was dominated by Matsumoto's work, so I was obviously influenced by him. In fact, most artists of my generation were and are still influenced by his

style. As for my actual inspirations, it is very difficult to say. I have a quick rule of thumb: if I get an idea that turns out to not only be good but successful, I like to use it, work with it.

PA: What would you consider your most representative work, your own personal favorite?

Manabe: "Outlanders" is quite representative of my work and style. I'm quite happy with it. I am currently working on a new series called "Caravan Kidd", assigned to me by the same people who picked up "Outlanders". It is again in the science-fiction genre. You should see "Caravan Kidd" soon now that "Outlanders" is finished.

PA: The trick question of the day: If you had to represent yourself as a manga/anime character, which one would it be or what would he be like?

Manabe: If I were to represent myself... it would be a small chubby figure — a bit like myself — who likes to make people smile and laugh.

PA: Such as the one in "Outlanders"?

Manabe: A bit, yes. In fact, I like being able to draw up my friends and put them in my manga and various drawings. Character wise, the people around me are a great source of inspiration.



PA: What is your favorite anime?

Manabe: I love anime that makes you laugh and my current favorite is called "The Adventures of Gamba" (Translation, CJP). It tells the tales of a little mouse.

PA: Where do you think manga and anime are heading? Do you think the future has in store?

Manabe: We were discussing this last evening in a panel and basically there is a shortage of ideas. We are all in a general slump creatively and we, as artists, are looking for a new direction.

PA: And for you?

Manabe: In Japan, the manga market is truly covered. There are so many genres already published that it is easy to switch when the occasion or idea presents itself! Yet, I truly do not know where I personally stand nor where the market is going.

PA: Any final words or comments for our readers?

Manabe: I would just like to thank all the North American readers for their letters of praise and encouragement. It was and still is greatly appreciated. When we started "Outlanders" for the export market, we were hoping, crossing our fingers if you will, for we did not know how things would work out. We are happy and relieved that we were able to please everyone. And thanks to PA, the readers and everyone else for introducing, promoting and supporting our work.

PA: Thank you Manabe-san.

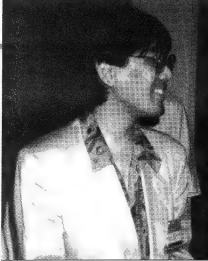
Interview with Haruhiko Mikimoto.

Translator: Andy Kim

Amongst the artists present, Haruhiko Mikimoto was probably the better known to all attending. Also the busiest: he arrived the Friday of the Convention on a noon flight and left immediately after on Tuesday, while the rest of the GDHs were at least able to walk around and visit. Furthermore, it was his birthday during the convention. He was quite duly celebrated! Barely able to step out of the hotel, we hope that his second time around in the US will be less taxing. We were amongst the lucky few who managed to get an interview. After all, he is — in a way — the spiritual father of PA.

PA: Mr. Mikimoto, how would you present yourself to our readers?

Mikimoto: Well, first and foremost, I am a character designer not an animator. I design the looks: it's



up to the creative and animation teams to make them live. My better known works include "Macross", "Gunbuster", "Gundam 0080: War in the Pocket" and... "Eve Tokimatsuri" for "Megazone 23"!

PA: How did you start and what is your formal schooling as an artist?

Mikimoto: I first started drawing when I was very young, I would say that is almost more than 25 years ago! (Mr. Mikimoto is now 33 years old, CJP). I was drawing for fun and, per se, I have no formal background as an artist. It's mostly personal interest that got me going and then it just happened. No schooling, no specialized school apart from my years with the Keio University Animation Study Group. You could say I am very much self-taught I guess.

PA: What were — and are — your influences and sources of ideas, your muses?

Mikimoto: Well, I started very young, so I was influenced by all the early manga. The one that immediately comes to my mind is "Astroboy" (by Tezuka, Osamu, CJP) which was very popular when I was young. I think that Tezuka's style, to this day, still holds a certain influence and fascination on the way I draw.

PA: What would you consider your most representative work, your own personal favorite?

Mikimoto: "Macross" has always been and still is my favorite. In a way, it shows everything I can do. To a certain point though, I am partial to "Gunbuster" these days.

PA: One of the question from our readers that we keep getting is "Will there be a sequel to 'Macross'?" So...

Mikimoto: (gentle laugh!) It's a real possibility. I have not thought about it only as an idea but as a story. Seriously, the project is in the works as of now (It is now really! See our spread in the news section, CJP), but do not expect the same characters.

PA: So it would not truly be a continuation, but more of a "Next Generation" set after "Flash-back 2012" perhaps?

Mikimoto: Yes: a bit in terms of the time line and definitely a "Next Generation" in terms of characters, but none of the old characters. The goodbyes have already been said. So do not expect to see Hikaru and/or Minmay.

PA: Thank you for the words. Now, our famed trick question. If you had to represent yourself as a manga/anime character, which one would it be or what would he be like?

Mikimoto: (open-hearted laugh.) It's difficult to say! Funny question and idea, but I just can't think of one right now. Maybe I have drawn up too many characters!

PA: From the rumor mill, and your schedule, we know that you are quite busy. What are your current and near future projects?

Mikimoto: As I said earlier, there is the "Macross" sequel and it is taking quite some time. I am also doing some character designs for a manga and also for a computer game. The game involves the "world" of "Macross", but once again you will not see Hikaru and Minmay.

PA: Where do you think the world of manga and animation is heading? What do you think the future has in store for them?

Mikimoto: I don't really know about manga, but when it comes to animation I must first say that it has become a much stronger medium. It is seen in more places in the Japanese market and it has gained a high level of acceptance in recent years. It is much more popular on TV and on video. In fact, I think that the popularity of animation is still on the rise. I think that you will see more and better things coming out of the field.

PA: Any last words?

Mikimoto: Well, I am working on more and more projects in Japan and I just hope that you will be able to see all of them!

PA: Thank you Mikimoto-san.

Interview with Yoshiyuki Sadamoto Translator: Sho Fuji

Our last, and definitely not least interview was with Yoshiyuki Sadamoto. We were running like madmen due to a schedule change but we made it on time for one of anime's future great storytellers. Strictly in my humble opinion, he is already a man with a vision



when it comes to telling a story; his perception of how things should be told and seen in an animation are sensible, humorous and "strong". His ideas do come across. I believe we will not only see but also hear more and more of Mr. Sadamoto's work.

PA: Sadamoto-san, how would you present yourself to our readers?

Sadamoto: I was introduced quickly to the world of anime, that is that I suddenly found myself doing a lot of work pretty much out of the blue! I was the art director and character designer for "*Wings of Honneamise*", the character designer for "*Nadia, The Secret of Blue Water*", the art director of "*GunBuster*" and "*Robot Carnival*".

PA: When did you start drawing? How did it all begin for you?

Sadamoto: When I was in college, I held a part-time job as an animator on "Macross" - the TV series. They needed somebody who could draw in the same style and genre. After that, before I knew it, I was pulled into the animation world: I didn't really like to work on animation at first, it was just a part-time job. Still, the people of "Macross" wanted somebody who could draw, and they got me! Good too!

PA: So, you basically learned to animate on the spot?

Sadamoto: That's pretty much it. I just went ahead and animated!

PA: What are your favorite works, from you and others?

Sadamoto: I really like *Yamato-Space Cruiser* by Matsumoto and *Lupin the III*. In fact, both of these anime series have had and probably will have a great influence on my work. Overall though, I never was a big animation fan at first, but the ones I remember well are the earliest ones that appeared on TV. As for my work, I consider myself to be one of the very young new artists in the field, so I don't really have many achievements... but my favorite is "*Honneamise*". (Don't miss the feature in PA #19, CJP)

PA: Still, you have been involved, as you yourself mentioned, as the art director of two well-known "art" oriented, I would say, animations?

Sadamoto: True. I like being the art director you could say. I am sometimes a bit stubborn when I have an idea, a vision on how a certain idea should look like. The story is also very important in a feature. So how it comes through is up to me in a very important way.

PA: Okay, the trick question we asked everybody: If you were an existing anime character, who would you be? How would you "picture" yourself?

Sadamoto: (after some thinking, a smile...) *Lupin III!*

PA: Definitely interesting choice! What are your current projects?

Sadamoto: First, I am returning to drawing. I am involved in a role playing game novel for which I will do the art, both inside and out. Then I will be doing a manga for NEWTYPE. I don't have a title for it yet and this is also very new for me.

PA: You mentioned your wife is herself a manga artist?

Sadamoto: Correct. She will give me a hand with the manga. She used to do girl-oriented mangas and her experience in the manga field will be a big help.

PA: But no animation?

Sadamoto: With the conclusion of "*Nadia*", it will be all for this year. I will not do any animation until next year most probably.

PA: How do you feel about the current trends in Japanese animation?

Sadamoto: In Japan, animation — after such a big boom — is in a kind of rut: there are no new ideas, the stories are very much the same, even the voices for the characters are all the same. There is a lack of new blood, of new energies. It's as if animation was slowly crumbling at its foundations.

Furthermore, animation is expensive. Very expensive. And there is very little money going around for it. This explains the expansion of anime companies into computer games and such. The boom is gone and everybody is competing for the available monies.

It is definitely a bit worrying, so I, as an animator, do not truly know where everything — including myself — is heading. One thing is for sure though: every anime that will now come out, mostly the OVA and feature length ones, will be of higher and higher quality, but there will be fewer number of them.

PA: Thank you very much Sadamoto-san.

Almost two years have passed since Anime-Con, and we now know that it will not happen again... but something else has come: Anime Expo! Be on the lookout, the next Anime Expo will greatly exceed Anime-Con was!

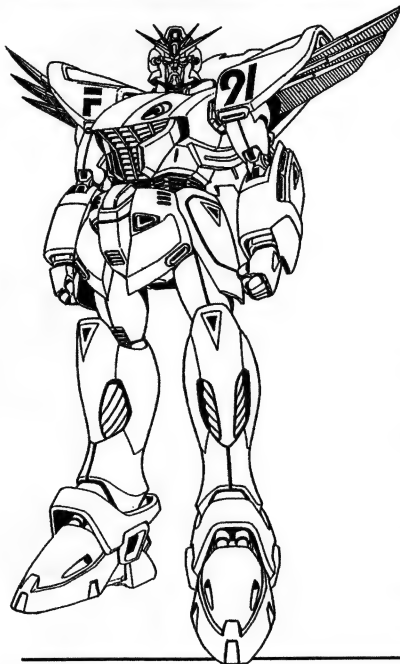


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US Manga Corps is one of the three leading companies in the Japanese animation subtitling and dubbing. They released their first two titles for AnimeCon '91. One of these titles (IGIVE MY ALL, subtitled version of MINNA AGECHAU) got a very bad reaction from the US anime fandom and industry simply because it was mediated (emphazized by the fact that it was a soft porn anime — unfortunately, most of North America does not seem ready for that kind of animation, cartoon still being only kid's stuff in the mind of people). US Manga Corps didn't take any chances; the title was "cancelled" and the incident quickly forgotten. So, their first official release was DOMINION Act I.

US Manga Corps was launched at the VSDA convention in July 1991 as a new label for Central Park Media, its parent company. Central Park Media is a New York-based boutique (i.e. non-theatrical) video publisher. It has released several documentaries like THE SILK ROAD, SURVIVAL OF SPACE-SHIP EARTH, LEARN JAPANESE FOR BUSINESS, and distributes the Kit Parker Video and American Visions labels. Looking at the success that the Japanese comics have in Japan (60% of all magazines sold in Japan are comic books) and the great popularity of comics among the high school and college students, it saw that the Japanese animation, subtitled or dubbed, would work well on the teenage/early 20s North-American video market. So, it has created its own label of anime video, US Manga Corps, and has offered to other companies, US Renditions and AnimEigo, an exclusive agreement to distribute their products on the book, record and video market, where it already has a lot of experience. It first aimed at the video rental market but also took advantage of the US Renditions experience on the comic book distribution market. Both companies are doing a lot of cross-promotions. CPM also exploits the BMG Distribution network by sublicensing some titles, like DOMINION, to VPI/Harmony. CPM titles are also available through several authorized distributors, including Artex, Baker and Taylor, Big State, Commtron, Ingram, Schwartz Brothers, Video Trend, Waxworks, American Video Assn., Best Video, Canterbury, Hato Rey, Rentrak, Star Video, VPD, and ZBS.

US Manga Corps defines anime as "cartoons for grown-ups" which deal frankly with sexuality. Their selection of titles is representative of their view, as most of their videos contain exciting action, hot babes (with or without guns, with or without clothes), and bone-crushing violence. Their selection of futuristic sci-fi action/adventure (once quoted as "heavy metal cartoons" by a mainstream media) or of sensual "love comedies" is definitively a popular choice that opposes itself to the more fanish choice of AnimEigo or US Renditions. In that sense, it is doing a better promotion of anime towards the generic market than the other companies. Of course, it's taste for hot babes could bring out some critics but that is what a general public (composed mainly of male teenagers) wants to see and it is quite good to justify itself: "As their main characters are frequently women",

they once said in a press release about anime, "they've contributed strong female role models for audiences around the world". It is also to better reach this mass market that US Manga Corps has recently begun to dub their titles. Their first videos were subtitled, which is good for the anime fans but is still too demanding for a mainstream viewer who wants to easily enjoy the video.

As a last comment about US Manga Corps' video selection, I have noticed that a majority of their titles are licensed from Sony in Japan, which is not surprising at all since John O'Donnell, the managing director of Central Park Media, is the former head of Sony Video Software Co. His knowledge and competence are a great help to bring from Japan the best titles. That is also the reason why we will begin this special spotlight feature on US Manga Corps by an interview with John O'Donnell. It will be followed by a complete listing of USMC's video selection, and a small feature on one of their biggest hits, PROJECT A-KO.

Claude J. Pelletier



JOHN O'DONNELL is the Managing Director of Central Park Media Corporation. If we look at the biographical notice published in the Anime '91 Program Book (p. 29) we discover that he has an impressive résumé:

"John O'Donnell was born in Cleveland, Ohio. He moved to Seoul, South Korea in 1966, due to his father's entrance into the Peace Corps. He graduated from Seoul Foreign School (high school) graduating valedictorian in 1970. He attended Yale College, graduating Magna Cum Laude in 1974, majoring in Japanese Studies with a concentration in International Economics, and he spent one year after graduation. He graduated Harvard Business School in 1977, with specializations in International Marketing and International Finance.

"After joining the Sony Corporation, John conceived the idea of Video 45's which resulted in recognition of Sony as creator of the video music segment of the pre-recorded software industry."

"John O'Donnell is the founder of Venture Group International, Inc., a company devoted to developing and expanding business relations between America and Japan, with an emphasis on hi-technology and software industries, and addressing problems of exporting to Japan."

"John speaks fluent Japanese and was selected by *Billboard* magazine as one of the top 90 executives "who will make it happen" in the 90's. He is a former Term member of Council on Foreign Relations, and he has done charity work as a member of the Management Council of Vision."



Interview with John O'Donnell

PA: First of all, please explain exactly who U.S. Manga Corps™ is, and what is its relation to Central Park Media?

JO: U.S. Manga Corps is the japanimation division of Central Park Media Corporation ("CPM"), a New York based multi-media publisher. CPM licenses and publishes various programming on its own account, under the Central Park Media and the U.S. Manga Corps label names. CPM also distributes seven other independent publishers as autonomous labels. This means that they acquire the program rights and develop packaging and marketing plans on their own, but we assume responsibility for the sales and physical logistics involved in bringing their titles to the various markets we serve, under their label identity. In some cases, we are the exclusive distributor for the label, and in other cases, we service only specific channels of distribution on their behalf. In addition to the packaged video format, CPM also distributes programming to television broadcasters, such as PBS, The Monitor Channel, and other TV stations in the US and Canada.

CPM labels titles are primarily of a "PBS" or "Discovery Channel" nature, such as the classic documentary on Teddy Roosevelt, "In the Blood", which was produced by George Butler, who did the "Pumping Iron" documentary features which first made Arnold Schwarzenegger famous as a movie star. CPM has also been very successful with the "Silk Road" documentary series produced by NHK, Japan's government broadcaster. This was produced at a cost of over \$50 million dollars, took over ten years to produce, and became the highest rated documentary in Japan's television broadcast history. Its success made the music composer, the New Age musician Kitaro, a worldwide star.

CPM distributes such educational programming as "Learn Japanese for Business", a one-hour video and 64 page textbook combination, which prepares business people for their first experience working with the Japanese. CPM distributes on VHS, 8mm, and laserdisc formats, as well as print media, and audio formats, so CPM is well experienced in servicing the video, record and book store channels of distribution, in addition to the school, library and corporate markets. You could say that Central Park Media Corporation is a well-diversified, independent publishing concerned active in all major media formats and distribution channels.

PA: What is your role in the company?

JO: I'm the Managing Director of CPM, and by extension, the Managing Director of USMC as well.

PA: What does that mean?

JO: I'm where the buck stops. If you don't like what we're doing, then bitch to me. As far as the outside world is concerned, I take the heat for our failures. If you like what we're doing, then tell the CPM and USMC staff — they're the ones responsible for our successes.

PA: How did this all start? Where did CPM and USMC come from? What is your corporate history?

JO: After about a year and a half of business plan development, program acquisition activities, investor negotiations, and preliminary hiring, CPM was legally incorporated as a formal entity in April 1990. It released its first programs under the CPM label that year, and it released its first distributed label's titles in early 1991. U.S. Manga Corps was one of the elements of CPM's initial business plan, but the first USMC announcements weren't made until the spring of 1991, when we were ready to go public with the label and announce the first releases. As far as the

anime community is concerned, our first big public presence was AnimeCon 91, although we had previously exhibited at several major video, book, and library industry conventions by then.

PA: You've been amazingly successful in a very short period of time! How did you do it?

JO: There are a couple reasons. First of all, are our people. We're a great combination of experienced industry executives, and young, smart newcomers right out of college. Mike Pascuzzi, our Director of Sales, has experience in almost every aspect of the video and record industry, including retail, wholesale, and publishing. Cliff Rosen, our Product Manager, came to us fresh out of school with a willingness to put his nose to the grindstone and learn a lot of new information very quickly. Jeff Thompson, who is our in-house anime expert and desktop publishing guru, edits his own anime fan magazine, *Animenominos*. Our finance man, Julian Joseph, came to us from a varied industry background including fashion and manufacturing, so we have the benefit of inputs from many other industries in examining what's best for accomplishing our goals.

We are a positive group, with the attitude, "Never problems, only opportunities." We all believe in what we are doing, and are dedicated to achieving the goal of being one of the most professional, customer-friendly publishers in the industry.

Second, is our attitude, "Plan your work, then work your plan." We spent a lot of time up front deciding what we planned to do, and how we planned to do it. When we hire people, we look for people who have their own personal reason for wanting to accomplish our plan. We do all we can to weed out anyone we think just wants a job. If you just want "a job," then get it somewhere else. We want staff who are looking for not only a career, but a lifestyle. If this is not what you want to do with your life, then don't come looking for a position with us.

Third, we expand our capabilities by looking for a diverse range of individuals, using flexible working conditions to make their employment possible. We have full-time employees, self-employed contract workers, lots of part-time interns and free-lancers, and a wide variety of personal backgrounds. For example, so far we've had over eight countries of origin, including Japan, Nigeria, India, France and St. Lucia, among our employees. We have all major religions represented, including Hindu and Buddhist. We are a global enterprise in spirit and practice, and believe very much in the USMC motto, "World Peace Through Shared Popular Culture™".

Four, we offer a good product for a fair price, on a customer-friendly basis. Our programs are legally licensed from the producers. We spend a lot of money to get the best quality masters and artwork. We invest heavily in packaging and top quality duplication. We

accommodate the needs of our customers, which are very different by industry. We spend a lot of time on consumer satisfaction. It's called getting back to basics, and doing ethical business. The enormous penetration of Japanimation which is now occurring in the video rental market is, I believe, a direct result of CPM's professional approach to the issue, and its willingness to handle other anime labels in a cooperative, rather than a competitive, manner.

PA: That is an interesting point. Central Park Media distributes AnimEigo, US Renditions, The Right Stuff, and others — the competition to its own anime label, U.S. Manga Corps. Why?

JO: There is strength in numbers. We are building a new market segment from scratch. We are introducing a new concept in programming to an entire continent. There is no reason for anime publishers not to work in a cooperative manner to achieve their common goals of establishing market presence. We just happened to be the only anime publisher with a professional track record in the actual business of video and record distribution, so it made sense for us to distribute the others. As a result, you can now rent USR and AnimEigo titles in such video stores as Tower Video, Blockbuster, Musicland, etc. By themselves, those firms were not capable of generating sufficient professional credibility from the buyers for such mass market retailers. Via Central Park Media, they and the entire concept of anime quickly gained professional acceptance, and a place on the retailers' shelves.

PA: How did you come to get involved in japanimation specifically?

JO: I've always wanted to be active in cross-cultural publishing. I feel that most of the world's problems stems from a lack of understanding between the various "regular folk" in each country. For example, if we just the Japanese in terms of cultural stereotypes, we'll never get to the bottom of today's trade frictions. If we see them as individual human beings, with legitimate needs and desires which are very similar to ours, then we have a better basis for communication. Through communication comes understanding, and through understanding comes cooperation towards mutual goals.

With this in mind, in the mid-eighties, I licensed the North American video rights and published several dozen of Japan's classic feature films, such as those by Mizoguchi, Kurosawa, Ozu, etc., under the label "Japan Film Collection." I enjoyed the experience, but realized that I was limited to dealing with the so-called "art film" or "foreign film" segment of video. I wanted something which had the chance of being popularized, so that Joe Six-Pack could enjoy the Japanese culture and point of view, and not just Joe Professor or Jane Film Critic. Animation always struck me as having this potential.

PA: What was your first japanimation experience?

JO: Releasing the Voltron series on video in the mid-80's. This was dubbed for television, and was very successful in syndication and merchandising for a season or two, before it waned in popularity. I got my first platinum and gold video sales awards for japanimation because of Voltron, and it convinced me that japanimation had a better chance of breaking into the American popular culture than live action Japanese programs.

PA: Are you personally a japanimation fan?

JO: I love watching them, but I'm not what we call a "professional fan", by which we mean those very educated fans who remember all the plot lines, and all the characters, and all the release dates and pertinent technical data for each program. Luckily for USMC, we are able to attract many such talented individuals to work with us.

PA: What about other forms of animation?

JO: We have not announced any plans at this time for non-Japanese animation, but that is only because we are so busy with our current focus on launching anime successfully. I'm sure we'll bring many fine animated programs to the market in the future, both Japanese and non-Japanese in origin. Whether we keep USMC as a "Japanimation" label and create a new label for other programming is an issue we'll have to decide. Animation as a genre in and of itself is fascinating, and is poised on the brink of great success, I believe.

PA: Why? And specifically, what about japanimation's role?

JO: It's a generational change, I believe. Adults today all grew up with animated programming, so it's comfortable for them to watch it. As a result, animations are being produced which offer something to the older viewer in terms of story concept, plot development, characterization, action, and the like. The fact that "Beauty and the Beast" was nominated for the Best Film Academy Award is a good example of why animation will expand its audience base to a more complete coverage of the age spectrum than it occupies at present. Japanimation, it seems to me, has already begun this expansion in Japan, and offers an existing catalog of unique and creative programs to this newly-emerging consumer demand.

PA: What about those who think "Cartoons are for kids"?

JO: We deal with that every day. Remember, people used to think the earth was flat. It took them a long time to grasp reality. Sooner or later, the truth will win out. We see regular progress on this front, so the direction of public awareness is positive. It's just a matter of time.

PA: What is your favorite USMC release so far?

JO: I love "Project A-ko", and I think that "Dominion" is one of the most moving and best science fiction films of the decade. In their own ways, they are both absolute top notch classics, truly worthy of worldwide exposure.

In both cases, we are dedicated to making the effort to letting the North American public know about these films. We premiered the subtitled version of "Project A-ko" at the Dallas Museum of Art during last year's Dallas Video Festival, probably the most prestigious event of its kind in the South. Our success was such that the Dallas Morning News printed a color scene from "Project A-ko" as the cover page of its separate weekend section. We are currently holding screenings on a city by city basis across North America.

PA: What is your hottest upcoming release?

JO: We have a lot! This fall will see us starting on the "Gall Force" epic. We'll begin with "Gall Force: Eternal Story" first. There is no question this is one of the seminal creative events in anime! We've got "Grave of the Fireflies" coming out, under the Central Park Media label. Although it is animated, the serious theme and emotional intensity of "Grave" made us want to give it the benefit of the respect that a CPM release will get from schools and libraries, rather than the mere casual entertainment positioning the release gets from USMC.

Also, in another example of our belief that anime publishers can cooperate in building the market, we will be releasing the second Urusei Yatsura movie, "Beautiful Dreamer", in a unique cross-promotion with AnimEigo. You'll hear details about this later.

PA: If USMC was an anime, which title would it be?

JO: We'd be lots of characters from many of our shows, just the way our staff is composed of lots of totally different types of people.

We'd be "MD Geist", of course, leading the U.S. Manga Corps Marines to charge the beachheads of the marketplace, and fight for truth, justice, and the japanimation way!

We'd be A-ko, B-ko, and C-ko, in varying degrees and at different times. (We're still hoping to hire a good Mayumi-sensei, though!)

We'd be Britain Buntaicho, with a little bit of Buaki thrown in, and Anni and Uni as mascots.

And so on and so on — you can see we like our programs! Everybody at USMC identifies with different characters, so we're just like our anime catalog — quality, fun, and diverse!

PA: Thank you, John O'Donnell.

PRODUCTS LIST

U.S. MANGA CORPS



AREA 88 (3 titles: Cat. #USM 1047-48, 50 min., \$34.95; Cat. #USM 1049, 96 min., \$39.95). High above the war torn kingdom of Arslan, supersonic jets engage in fast and furious battle. Mercenaries and dogs of war constantly battle each other for money and glory, and the greater the risk involved, the greater the resulting pay. Trapped into the service by a double-cross, ace pilot Shin Kazama's only hope of returning home and seeing his sweetheart, Ryoko, is to fly into furious aerial combat the explodes on the screen and carries the audience into the excitement.

CRYSTAL TRIANGLE (Cat. #USM 1029, 86 min., \$39.95). Koichiro Kamishiro is an archaeologist on a special mission: he seeks the Message of God. The funny things is, he's about to find it. The scary thing is, the CIA, KGB, Yakusa, Hih monks, and numerous other sorts are hot on his tail, and will stop at nothing to insure Kamichiro does not beat them to it!

DOG SOLDIER: SHADOWS OF THE PAST (Cat. #USM 1032, 45 min., \$34.95). Former Green Beret John Kyosuke Hiba is coerced by the Japanese Secret Service to terminate a tremendously dangerous international drug-smuggling ring. Kyosuke's begrudging consent turns to fiery passion as he learns the true identity of those he must pursue.

DOMINION ACT I (Cat. #USM 1037, 40 min., \$34.95). In the year 2010, the atmosphere is a poisonous bacterial soup, and gangs have the run of the cities. The last line of

defense against total chaos...? The Tank Police. In the first episode, the Tank Police catch the Buaku gang trying to steal urine from a "Hospital for Healthy People", and the rapid-fire, techno-tank warfare begins!



DOMINION ACT II (Cat. #USM 1016, 40 min.). The Buaku gang, with its machine-gun toting, cleavage-bearing Cat sisters, is at it again. This time, as the Tank Police pours after them, Buaku unleashes his new secret weapon (with phallic potential) that he's sure will stop the tanks in their tracks. Will Leona (the new female recruit who destroyed her captain's sweetheart tank) be the only chance to circumvent buaku's trap?

DOMINION ACT III (Cat. #USM 1017, 40 min). Buaku and his sexy Cat women are back! This time, their interest turns from urine to an 80 year old nude painting of Buaku, himself - the last known artwork created while the world was still environmentally healthy. When Leona Ozaki, the newest recruit of the Tank Police, and Buaku come face to face, will crime triumph over sauciness?



DOMINION ACT IV (Cat. #USM 1018, 40 min). Things are not always what they seem. That's what Leona learns in the exciting conclusion to the Dominion series, when she and Buaku are forced to get cozy in an underground adventure where survival becomes the sole focus of their attention. Could there be something noble in the half-human, half-Cyborg blood of this renowned gangster? Will Leona survive to tell the mysterious tale of her intimate struggle with Buaku?



EXPLORER WOMAN RAY I, II (Cat. #USM 1026, 60 min., \$34.95). Explorer Ray is a beautiful and intelligent young professor of archaeology and a black belt in karate. It is an archaeologist's dream come true when she inherits a map and a secret mirror which, she is told, provide all the necessary clues to discovering a long lost and very wealthy underground civilization. But Explorer Ray has more to overcome than the riddle of her inheritance, for the villainous Red Vader is just around any turn likely to lead to this fortune.



GALL FORCE: THE ETERNAL STORY (Cat. #USM 1033, 86 min., \$39.95). In another part of the galaxy, two warring races (the Paranoids and the Solnoids) engage their ultra-technology weapons in mutual annihilation. The story centers on the seven member, all-female crew, the "Gallant Force" of the light assault cruiser STAR LEAF. These women

must sacrifice all to save themselves and their partners from the depth of the treachery into which they are thrown!

GALL FORCE: DESTRUCTION (Cat. #USM 1034, 45 min.). Lufy, one of the members of the original "Gallant Force" from the STAR LEAF, is found floating in space, dead. She is brought on board a Solnoid light cruiser and successfully re-animated. Sadly, the galactic war has not slackened, but Lufy now has second thoughts about her position in life (death has a way of softening one's gun-ho attitude). Now, has the Solnoids lure the main body of the Paranoid fleet into System #9, Lufy and her new found allies attempt to stop the newest Solnoid Trump-Card: a massive sun-destroying energy cannon, hidden within an artificial planet!

GALL FORCE: STARDUST WAR (Cat. #USM 1035, 60 min.). The Gallant Force members escaped punishment for their insubordination and discover that they have a very highly placed ally: Catty Nebulat! This high official in the Solnoid army is the model on which all the Catty androids are based. She is racing against time to finish her great project: using the latest hyper-technology to bring life to a lifeless world. But neither the Solnoids or the Paranoids are particularly interested in listening to anything except the sounds of their own guns.



RHEA GALL FORCE (Cat. #USM1036, 60 min.). Discovering the assorted fragments of the leftover alien civilization who were Mankind's progenitors, the people of Near-Future earth firsthand how deadly it can be. With the Neo-Paranoid machine stationed on the Moon and in complete control of the air on Earth, small guerrilla groups mount an armed resistance, and challenge the superior Neo-Paranoid forces. While the battles rage on Earth,

the splintered command structure itself comes under attack, and all looks lost as the battle cannot be won without a unified front.

GRAVE OF THE FIREFLIES (Cat. #USM 1053, 88 min., \$39.95). This is the poignant tale of Seita, a Japanese boy of 14, and his 4 year old sister, Setsuko, as they attempt to find refuge from the atrocities of the World War II in the small city of Kobe. Orphaned by American firebombs, they are forced toward the desperate ways of those without a provider. As bleak turns to bleaker, it seems Setsuko is doomed to suffer a lingering death from malnutrition. And without her, there would be nothing left to live for, in Seita's forever darkening world.

HARMAGEDON (Cat. #USM 1038, 131 min., \$39.95). Princess Luna of Transylvania is en route to the United States when her jetliner explodes, throwing her quite a distance — 3,800,000 light years from our galaxy to be exact. It is there that she learns about the evil doings of King Phantom, and respond by assembling the Psionic Warriors, an eclectic team of saviors drawn together through ESP communication. Can Princess Luna lead this brave group, comprised of a Cyborg soldier, a young Japanese baseball player, a black boy nicknamed Sonny, and several other unlikely characters, to overcome the ominous King Phantom, who has already reduced Tokyo to a withering desert!?



THE HUMANOID (Cat. #USM 1023, 45 min., \$34.95). Antoinette is a chrome-body robot whose altruistic programming seems to give her a heart of flesh. When the Governor of her remote planet becomes obsessed with discovering the ultimate weapon, only Antoinette can save this world from a certain doom.

M.D. GEIST (Cat. #USM1024, 45min., \$34.95). On the distant planet Jerra, powers clash and war rage. With the sudden reappearance of MD Geist, perhaps the most deadly of the "MD" soldiers ever bio-engineered, and for sure the most ruthless, things are not about to calm down. Truly dramatic and bone-crushing violence, along with high-tech visuals, make this program a must-see for all space-battle fans!



ODIN (Cat. #USM 1050, 90 min., \$39.95). Earth's newest (and possibly most elegant) starship is about to get underway when a mysterious distress call sends the inexperienced crew off on a voyage that will take them through wormholes in space and into an alternate dimension to confront their



PROJECTA-KO (Cat. #USM1015, 86min., \$39.95). The classic tale of schoolgirls, high explosives, and an alien invasion, Project A-Ko goes beyond known limits of plot and character development. This feature length Japanimation clearly demonstrates all of the characteristics that are behind this genre's rampant growth: great action, hilarious characters, and intriguing plotlines!

ROOTS SEARCH (Cat. #USM 1025, 45 min., \$34.95). An alien life form capable of fatal psychic projection has boarded a lone research satellite. This gruesome monster is infecting the minds of the crew, killing them off one-by-one. Moira and Buzz are two crewmates who manage to dodge the

alien's fierceness long enough to fall in love. Their romance seems eternal, and yet their death seems imminent. Could it be that the alien monster which they're allied against, is their only hope for a future life together?



RUMIK WORLD. The famed manga writer, Rumiko Takahashi (creator of Urusei Yatsura, Maison Ikkoku, and Ranma Nibunochi), has created a brand new series of animated films. Rumik World is a collection of four stand alone stories that display Takahashi's masterful ability to fill an intricate plot with humor, vivid characters, and many twists. There are more than just a few surprises in this collection, and its style and imagery are the trademark of Takahashi's brilliant talent. **FIRETRIPPER** (Cat. #USM 1041, 50 min., \$34.95). **THE FOREST OF THE MERMAID** (Cat. #USM 1044, 55 min., \$34.95). **LAUGHING TARGET** (Cat. #USM 1042, 50 min., \$34.95). **SUPER GAL** (Cat. #USM 1043, 50 min., \$34.95).



THEY WERE 11 (Cat. #USM 1028, 91 min., \$39.95). An elite team of 10 space travelers take off for a special two month mission. As their spaceship soars into space, it's all systems go — until they make the rather disturbing discovery that they number 11. Suspicions run rampant as the crew tries to unravel the mystery and find out who among them is the imposter.



ULTIMATE TEACHER (Cat. #USM 1030, 60 MIN., \$34.95). At the most dangerous school on Earth, where the faculty lives in constant fear, it would take the miracle of advanced bio-engineering to develop a teacher who could handle these students. This story is about such a miracle. Although, you'll probably find this "Ultimate Teacher" to be somewhat different than what you may imagine.



URUSEI YATSURA: BEAUTIFUL DREAMER (Cat. #USM 1039, 90 min., \$39.95). The classic folktale of Urashima Taro comes to life in this free-for-all featuring the world's favorite tiger-striped bikini clad alien girl. All the insanity that is Urusei Yatsura (Lum) is here...and more. It's the day before the annual school Pageant of Tombiki High, but things are strange even by these liberal interpretations of what normal may be!



VENUS WARS (Cat. #USM 1046, 104 min., \$39.95). A burgeoning population has pushed Earth far beyond its fragile resources and environment. With advanced technology and a great deal of hard work, the planet Venus is tamed and terraformed into another livable world. However, mankind's worst traits are once again surfacing...



WANNA-BE'S (Cat. #USM 1031, 45 min., \$34.95). In the zany futuristic world of professional ladies' wrestling, the Foxy Ladies reign supreme. The last team you'd ever expect to take on these vile, unfeminine brutes is the dainty Wanna-Be's. But when the Wanna-Be's get mixed-up in a conspiracy to test a new strength augmenting drug, they find themselves just two short months away from facing the Foxy Ladies in the ring. Little do they know, this is the least of their troubles!

PROJECT AKO

ANIME STORY



One of the greatest exemplars of the creative explosion in "anime" in the last two decades is Project A-ko. A breakthrough in the genre, and one of the most successful releases of the entire post-war era, Project A-ko integrates a coherent and thoroughly enjoyable surface plot (the "tatemae") with ironic references and parodies of most of the leading "anime" of the past decades (the "honne"). Artist Yuji Morimoto has succeeded superbly in creating lovable, memorable, but entirely bizarre characters influenced as much by Japanese (a fact made most clear by the unexpected revelations at the climax). Fusing two totally divergent story lines, Project A-ko is a brilliant tour-de-force best appreciated via repeated viewings.

For many of the first wave of fans of Japanese animation, Project A-ko was the film that, even lacking subtitles, was enough to start them in the search for more products.

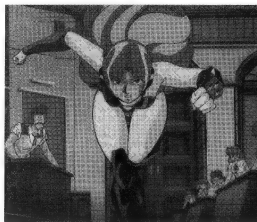
The actual story is deceptively simple sounding: A-ko Megami and C-ko Kotobuki, having just moved into a strange town, encounter the local bully and de facto head of the all-girl school, B-ko Daitokui. B-ko is no ordinary bully, either. She has got more manufacturing capabilities than Dunder under her immediate control, and is surely the most intelligent member of the class. She is also, as revealed in the film, in possession of a very long memory.

It seems that A-ko, B-ko and C-ko have all met in the (for them) distant past. There is an unresolved challenge between A-ko and B-ko, a challenge that B-ko means to resolve now using any mechanism that she has access to. If this means tearing up the countryside to achieve her domination over A-ko, and get C-ko for her very own, then so be it.

A-ko, on the other hand, wishes no fight with B-ko, remembering her only as a brat with a bowl haircut who used to torment C-ko without any provocation. In fact, were A-ko to let loose on B-ko, no amount of technology that B-ko could muster would be enough to save her life. A-ko has a certain amount of restraint inherent to her persona; she can ably defend herself but will seldom initiate hostilities.

Woven into this plot is one of the more unlikely subplots: that of a group of aliens and their search for the lost Space Princess. The events in this subplot take an unusual turn when it emerges that the Space Princess supposedly set down on Earth 16 years earlier...which is the same time that a Space Shuttle was destroyed by a piece of rock (or something like it) that approached from deep space. Further complicating this is that C-ko Kotobuki is exactly 16 years old. Coincidence? The Captain and "D" do not think so. They abscond with her, much to the dismay of the combined armed forces whose defenses they just cut through as if they were not there.

The concerns of the army, as one might expect, are not A-ko's concerns. She is busy, locked in mortal

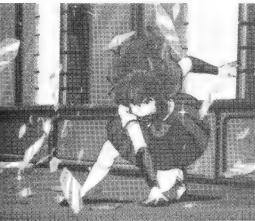


combat with the latest B-ko technological threat...and with B-ko herself. When C-ko is taken from them, A-ko and B-ko cast an uneasy truce. They will work together to save C-ko, and resume hostilities when she is safely away from the aliens.

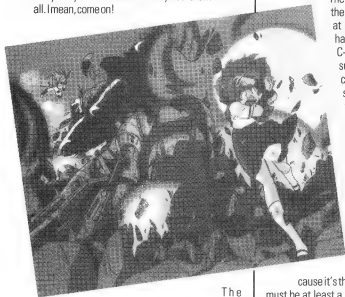
Arriving separately on board the alien ship, A-ko draws off most of the ship's security forces, while B-ko (finding C-ko with surprisingly little effort) enters by smashing a viewpoint with (this is the exact line) "Super High-Grade, Hi-Fi, Excellent Atomic Missiles" (complete with a UPC barcode on the side!). Undoubtedly a Daitokui Enterprises product, these missiles smash the port, and B-ko is able to free C-ko from her stupor after a few moments. With the terms of the agreement fulfilled, B-ko feels justified in once more attempting to destroy A-ko with these same missiles. It does not work, of course, but in the process the bridge of the alien ship is seriously damaged, and the vast bulk of the cruiser comes to an uneasy rest in the center of the new city...the very city that was destroyed 16 years earlier by C-ko's arrival on earth.

From Animail Vol. 1 #2





The first time I saw Project A-ko, I had just come home from a very boring convention in Quebec City (2 1/2 hour drive from where I live), I had not eaten all day and worst of all, I had had two beers! Someone (probably Claude J. but I'm not sure) said "We're in the right state of mind to watch Project A-ko". Answer: "Yeah, well, if you insist". No need to tell you, I had a blast! Personally, I have seen many crazy storylines but this one truly beats 'em all. I mean, come on!



The daughter of Superman and Wonder Woman (A-ko) running around (at about 150 M.p.H., thank you) with her completely out of touch side kick (C-ko) whose so cute that everyone wants to be friend her (even if she's the worst cook in the universe)!!

B-ko Daitokoji is the worst enemy of those two (or at least, A-ko's worst enemy, she seems to be "in love" with C-ko!). She has the manufacturing capabilities to furnish all the belligerents of World War Three with the most incredible arsenal. She's also a bully (a very, very, tremendously rich one, but a

bully nonetheless!) and a true genius in mecha design, being able to make, all by her lonesome, five enormous, robot-like monstrosities in one night as well as being the mastermind behind the "Akagiyama 23" powered suit equipped with incredible missiles (from where these come from no one knows, because the suit is the equivalent of a bikini!).

She has three underlings under her command, one of them being the feminine (by feminine, I don't mean "girlish") equivalent of Kenshiro from "Fist of the North Star" (same fighting technique too, but against A-ko...). The most ridiculous part of the plot is C-ko being a long lost alien (so that's where that enormous mouth comes from?) Princess. If she's the alien nobility, I don't want to meet the ordinary citizens of her planet. Guess what? We get to meet them! They're the crew of the ship coming to Earth to find their Princess back home. How such a bunch of klutz find their way is beyond my understanding.

Their arrival is nothing compared to the battle A-ko and B-ko are waging at the same moment, destroying half the city in the process. When C-ko gets kidnapped by her loyal subjects (!), A-ko and B-ko declare a truce in their ongoing personal war in favor of rescuing their rather moronic friend. The combat scenes that follow are truly hilarious, with A-ko using the aliens missiles fired at her as steps to get to their ship! Of course B-ko finds C-ko (in a total stupor that happens to be her sleeping state!) and soon after, A-ko and B-ko resume their little war but the place they choose to do so is not exactly appropriate, to say the least, because it's the bridge of the alien ship (which must be at least a couple of miles long).

As the ship starts to crash, the captain, a woman who looks like a de-ranked clone of Captain Harlock, goes crazy from booze addiction and opens fire with a heavy machine-gun, destroying the ship's computer. The enormous thing (with a forward section that looks suspiciously like the "Arcadia") impales itself on the tower standing in the middle of the city (it



will subsequently become an attraction park in Project A-ko 2) and the bridge section falls in the school yard, just in time for A-ko and C-ko to be told to stay after school to clean up the mess!

A totally insane plot, good music, sharp animation and nutzoid characters are a trademark of Project A-ko. There has been a lot of attempts to match its "free for all" atmosphere but few animations succeeded (the only one I can think of is Ranma 1/2 The Movie, but even then...). In fact, the story is so crazy, I've been unable to understand what was going on for a long time but now I do, thanks to U.S. Manga Corps' release of a subtitled version. The way the subtitled was made is really brilliant, with a black band in the bottom of the screen, thus freeing the images of the clutter of the usual subtitles. Great! A good film to watch with a good story you can now understand. I recommend it profusely.

By Martin Ouellette



PART 1

1990

By Kamara Lulkin & Kay Lillibridge

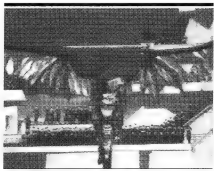


Three girls sit on the porch of their cabin, talking and giggling comfortably in the still evening, unaware that they are being watched.

Three young men peek out at them from behind the bushes, elbowing each other and laughing softly, unaware that they, in turn, are being watched.

Two of the boys move forward to a better spy-point, then realize that the third is no longer with them. They impatiently call out to him, turning when they hear a rustling in the bushes behind them. Suddenly, the decapitated head of their friend flies out of the near darkness, a look of absolute horror still frozen on his face. From the darkness, an even darker shadow rises, a shadow with eyes and fangs that grow longer as the boys scream in terror...

Army helicopters sweep over the ocean. Suddenly, a dark shape — the flying outline of a dragon — passes one of the copters. Its pilot swerves wildly and fires on the dragon. It screams as the bullets tear into its wing and back, and falls into the water, dying.



Later, a ship is sent out to recover and bring back the remains of the creature. It is displayed — a trophy, for the brave men sent out to fight such dangerous creatures and for reporters to display in newspapers and magazines.

It is in a copy of one of these magazines that Riko sees the photograph. She takes it away from her classmates who are looking at it and quietly walks out of the school. Harumi is the only one who notices that Riko doesn't come back, but doesn't say anything, since her classmates all think Riko is weird anyway.



Riko goes to the roof of the school and sits along the edge, looking sadly at the photo until a gust of wind blows it out of her hands and into the street below. She secretly hopes that the dragons will destroy her school and the city that she hates.

Shoryo meets with his superior to request funds to prepare for a dragon invasion. He has a personal vendetta against the dragons; his wingmen were killed by "the monsters." His superior gives him permission to form a special Dragon Fighters Squadron and Shoryo agrees to take full responsibility for whatever happens.



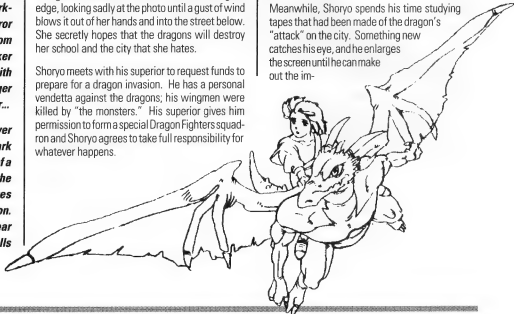
No one notices the dark shadow of a dragon against the darker night sky as it glides over the city.

As Harumi leaves a cinema with some of her friends, she sees Riko entering a building that has been closed for the night. She follows Riko up into an empty restaurant. "Is it all right for you to come in like this?" she asks.

Riko quietly tells her how much she hates the city. "It's so beautiful, all of it glittering, but when you get up close, it's filthy. If it was all destroyed, it would be a much better world." She picks up a chair and throws it through a closed window. The city lights sparkle off the broken glass as it showers to the street below. "I've always wanted to do that," Riko says and runs out.

Once on the street, she hears noises and gunfire. She pushes her way through a crowd that has gathered to watch as a dragon tries to escape an army force. The impact of a barrage of bullets knocks it off balance. It digs its claws into the building, but the concrete crumbles from the dragon's weight, sending it tumbling down to the street. Riko names the baby Carmine and hides him in an abandoned building near the school. He grows quickly, fed on a diet of milk and vegetables.

Meanwhile, Shoryo spends his time studying tapes that had been made of the dragon's "attack" on the city. Something new catches his eye, and he enlarges the screen until he can make out the im-





age of a young school girl running away, sheltering a baby dragon in her arms.

Inside the abandoned building, Carmine happily drains a bucketful of milk. "No matter what you eat, you get bigger," Riko comments.

Carmine suddenly looks at the window, as if sensing something, just as Shoryo breaks through the door. "We'll discuss your crime later," he snarls to Riko. Carmine starts to grow wings and horns, and Shoryo raises his drill-whip weapon to kill the young dragon. The first fire misses, and Riko runs to shield Carmine just as Shoryo fires again. Carmine catches the drill bit in his fist, crushing it effortlessly. He picks up Riko, looks at Shoryo and says one word: "Danger." He turns and bursts through the window, flying on unsteady wings. He skims the ground and falls, holding Riko safely. "Are you

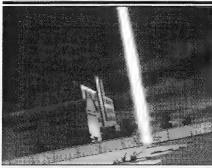


all right?" he asks, carefully enunciating each word.

She nods numbly. "You can talk?"

Carmine points to a large black cloud, hovering over the city. "Look. Danger comes." He picks up Riko again and runs, trying to get enough speed to fly. Shoryo fires again, and a bullet bites into Carmine's wing as the dragon leaps into the air. As he flies past Shoryo, he scoops the soldier up under his free arm, as a blast from the cloud completely obliterates the school and the area they had been standing in only seconds before.

Carmine puts them down a safe distance away. "What has come?" Riko asks in fright.

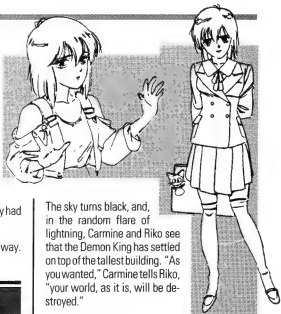


"Demons," Carmine whispers. "They have come to eat the dirty souls of Humans. We Dragons came to fight the demons."

Shoryo doesn't want to believe the Dragon and runs to find the rest of his squadron.

The demons begin to swarm through the city, killing the inhabitants. People watch a television in horror as the newscaster is suddenly ripped apart from the inside. Seconds later, one of the women who had been watching is killed in the same manner.

Shoryo returns to his truck, only to find that his men have been ripped to shreds by demons. A beast rears out from behind the truck, the same one that had killed the peeping toms in the woods, and Shoryo shoots it.



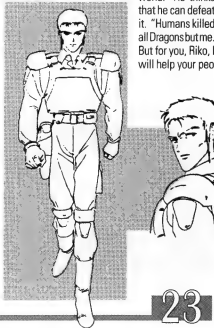
The sky turns black, and, in the random flare of lightning, Carmine and Riko see that the Demon King has settled on top of the tallest building. "As you wanted," Carmine tells Riko, "your world, as it is, will be destroyed."

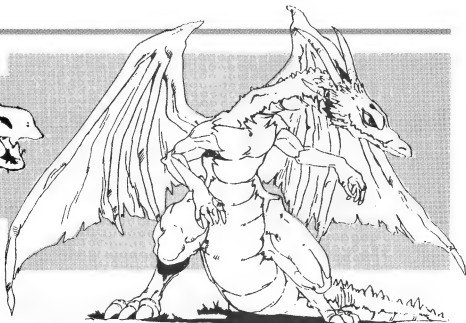
Riko watches in horror. "I wanted the city to be destroyed," she thinks to herself. "But not like this... not like this..." She starts to run



toward the city. Carmine stops her, telling her that the Demon King has not yet fully materialized in this

world. He thinks that he can defeat it. "Humans killed all Dragons but me. But for you, Riko, I will help your peo





ple." She climbs on his back as he breaks off part of one of his horns and gives it to her. "This will protect you. Hang on!" He tries to take off, but demon wisps attack him, not giving him the chance to get off the ground. He breathes fire at the wisps, searing them into charred remains.

Shoryo shouts at them from atop a bridge. "I'll draw their attention!" He fires at the wisps, who converge on him, tearing him apart.

His death has bought the few seconds Carmine needed, and the young Dragon launches into the

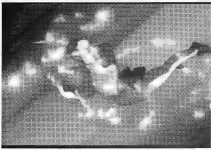
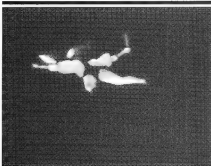


air. He flies at the Demon King, but it grows fangs. Riko screams, and Carmine falls back.

"Riko, it grows stronger from your fear," Carmine shouts. Riko nods as the Demon King's fangs disappear. The demon wisps attack again, and Riko slashes at them with the horn Carmine gave her. One gets past her and slices her arm.

Carmine retreats again. Riko reassures him that she is all right. "One more time!" she urges.

The demon King tries again — it shimmers and changes to look like Riko. "That's me..." she whispers. Suddenly she stands up on Carmine's back, who screams at her in fear.



Riko leaps from Carmine's back, falling at the Demon King. She plunges into it with Carmine's horn, and the Demon King scatters, returning to the dimension from which it came. As it disperses, the sky clears.

Carmine catches Riko before she hits the ground. As they drift towards the earth, she opens her eyes to see the splendor of the sunset.

"I was wrong," she says softly. "There are beautiful things in this world. Promise me that you'll always protect this beauty."

Carmine promises. As Riko goes limp in his arms, the sky splits open, and more Dragons come through the dimensional crack — too late to save this one life, but in time to save the beauty in her world.



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PROJECT A-KO



PROJECT A-KO is one of the most demented animation I have ever seen. Honest. It was first released in theaters so the overall quality of the story and animation is very high. U.S. Manga Corps have recently released a subtitled version of it in Super Mangarama and it is worth buying for all anime fan.

The fact that it is a theater format movie has one huge advantage, it is letterboxed. Most of the times one big problem arises when watching subtitled animation: the text takes a good deal of space on the image itself. But not this time, all the text is placed in the black strip, so you can watch all the action without missing any of it and read what is said easily because it is written in white on black. Totally great! So much for the technical side of this movie.

But what about the rest of it? The story in itself is simple, but efficient. It reaches the only goal it has, which is to make you laugh. PROJECT A-KO is a comedy about two friends in High School: one is an alien princess who does not know what she is (C-ko), the other (A-ko) is as much invincible as her parents, Wonder Woman and Superman. Their enemy, who just want to be friends with C-ko (yeah, sure), is a genius who can build giant mecha in just one night (B-ko).

Saying more would be ruining your fun, you have to see it. Great fun for everyone, I swear.

Martin Ouellette

Ever laughed so hard you thought your gut would explode? That is precisely the feeling you get from watching PROJECT A-KO. To date, this is probably the funniest, most outrageous parody in japanimation history, taking pot-shots at such memorable series as YAMATO, CAPTAIN HARLOCK, MACROSS, you name it! The animation quality is definitely some of the best I have ever seen, not to mention the cute, (very cute) and lovable cast of characters (if C-Ko's mouth was any bigger, you could drive a truck through it!)

Though so much could be said about this film, it is perhaps best left unspeaken (because some of this stuff you have just gotta see for yourself!). At any rate, a definite must-see!

***** (Outstanding!)

John Moscato

CRYSTAL TRIANGLE

Yet another O.V.A. from the ranks of U.S. MANGA CORPS, CRYSTAL TRIANGLE is an action/adventure feature in the tradition of "Raiders of the Lost Ark".

The action unfolds as KOICHIRO KAMISHIRO, a Japanese-based archaeologist, sets forth to discover the supreme being and the secret of life. No one ever said the task would be easy, as professor KAMISHIRO finds himself up against an onslaught of obstacles, including supernatural demons and the two world superpowers who intent on plundering this great find for their own personal glory.

My first impression of this O.V.A. is a rather good one: the animation is very clean and fluid, and there is more than enough action to keep you on the edge of your seat, even if it gets a little to far-fetched at times (I have seen some pretty strong guys in my time, but having one pull down a military chopper is pushing it!)

Not to worry, though, the feature's overall appeal more than compensates for these few minor mishaps; at any rate, definitely worth a second look!

*** 1/2 (VERY GOOD)

John Moscato

There one special kind of story which you either like a lot or dislike a lot. This kind of story includes many secrets and powerful organizations, mythical secrets hidden from human knowledge for thousands if not millions of years, beautiful women (of course), a disillusioned hero who will fall upon something everybody wants, treachery, monsters, threats to humanity's survival and many other things. CRYSTAL TRIANGLE is all that.

An archeologist falls upon the clues that could lead him to the last message of God to humanity. He investigates those clues with the help of his young assistants and ends up almost starting a war. At least he is not carrying a whip and the story does not take place in 1945. The animation quality is good. Even if the story looks like something you saw a dozen times it is quite good. Do not expect to find something uplifting in CRYSTAL TRIANGLE, you will probably end up depressed about the human race and its nature after seeing it. It was not made to make you laugh in the first place, just to give you a good story you will enjoy anyway after thinking about it. In this way they succeeded. CRYSTAL TRIANGLE is worth seeing for all of those who want to see something different.

Étienne Gagnon





DOG SOLDIER: SHADOWS OF THE PAST

For the hard-core action fans out there, this one's for you! DOG SOLDIER is the story of JOHN HIBA, an ex-military special forces commando hauled out of retirement to retrieve a vaccine for the AIDS virus when it is "stolen" by a terrorist group.

Anybody who has seen "Rambo: First Blood Part II" will notice the STRONG resemblance between the two Johns and their story, so much so that it will make you itch! Though the animation is all right and the fight scenes are very good, the story is depressingly predictable, leaving little in the way of suspense for the viewer. When you keep glancing at your watch every five minutes, you know there is something wrong.

On the other hand, the subtitling is, as usual, very clear and easy to read (thank you U.S. MANGA CORPS) but again, we are bombarded with reminders about the looming threat of AIDS—which I do not appreciate (after all, only 95% of all existing television shows, movies and commercials are preaching AIDS awareness.) AAAAAARRRGH!

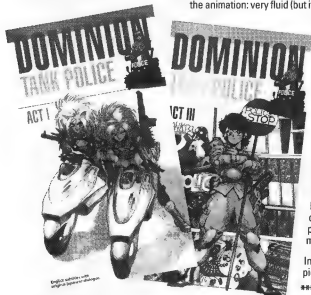
**1/2

John Moscato

DOMINION: TANK POLICE

Masamune Shirow's now classic 1986 comic DOMINION: TANK POLICE is finally available as a four-part O.V.A. animation series, distributed by U.S. MANGA CORPS.

I must admit that the packaging was quite nicely done, keeping Shirow's original artwork and same goes for the animation: very fluid (but it drops about a notch or two in the last two episodes).



The overall story was very pleasant: humorous, actually, (those of you who are giddy by nature may laugh yourselves to the point of oxygen deprivation!). Though humorous, the story still maintains some seriousness and political emphasis (as one would expect from Masamune Shirow).

The subtitling, too, is very clear and easy to read. My only true complaint is in reference to the opening sequence (particularly in Act I), which is a little bit too long. The closing credits, however, are somewhat unique: those of you who usually stop the tape at this point may find yourselves a little bit more wide-eyed than usual.

In any case, a classic Shirow masterpiece, definitely worth checking-out!

John Moscato

M.D. GEIST

As an avid animation lover, I cannot help but want to explore many of the quickly surfacing titles which now appear on the shelves of my friendly neighborhood comic book store.

One of these more recent features is M.D. GEIST; recanting the story of a bio-boostered soldier who escapes his fate when his space-station tomb crashes on one of the war-ravaged nearby planets. Quickly enough, GEIST is enlisted by military forces in a kamikaze attempt to save the already devastated planet from a master-computer doomsday machine.

Though the initial story was not all that bad, I found this O.V.A. somewhat lacking in depth, as though the story was rolling ahead much faster than it should, making it seem much more chaotic than it really was.

All in all, the animation quality is very fair, and the weapon and combat-suit designs were also very good, but at times you would swear that the fight scenes (particularly when they try to capture the large assault tank) seem to drag on forever.

** (Fair)

John Moscato

THE HUMANOID

A very unusual type of O.V.A., THE HUMANOID seems strikingly familiar. One could almost trace her design back to Maria in METROPOLIS, though the stories and characters are very different. Though I feel I must admit, the basic plot is rather unusual and appears to have a great amount of potential, it was literally spoiled by the ending which I feel was cut short.

The presentation, opening sequence and subtitling were all first rate, and there seems to be this infatuation with coffee, which I did not quite grasp (it appears to be earth's best export item.)

At any rate, this O.V.A. is nothing to write home about. Curiosity seekers might want to give it a try, though.

**

John Moscato



THE HUMANOID is a cute story about coffee and the saving of a planet by an android. Mostly about coffee though, or is it really?

Enough kidding, there is a lot of coffee in THE HUMANOID but also a much more. (Trust me, this anime was done by a real caffeine fan.) Anyways, it also contains a story, some action, a message and an android who looks a lot like Hel of Fritz Lang's METROPOLIS. (Ask me if there is a relation, I really don't know.) Maybe both of them are searching for a kind of humanity, in two diametrically opposed ways, but a humanity anyway.

The plot is simple: the governor of an old Earth colony wants the remains of a gigantic and very ancient ship which, he thinks, will bring him the ultimate weapon. That's the bad guy, the good guys are trying to stop him. Easy to follow huh? Just wait until you see how the coffee mixes into all this... Then again maybe it doesn't?

Etienne Gagnon

GALL FORCE: ETERNAL STORY



Original Japanese dialogue with English subtitles

I had first seen this animation few years ago. Although I had liked it very much (the characters looked like BGC, of which I was a huge fan), the story was rather lost on me and remained so for nearly three years. That is until I saw the subtitled version by US Manga Corps. Sincerely, this is one of the best "sub" job I've ever had the pleasure of seeing (or should I say, reading?) in my (rather short) career as an anime critic. And that story was really worth waiting for. It recounts the ordeal of seven "Solnoid" girls (the solnoids are a race of clone bred for war and composed only of females) who are trying to reach the planet Chaos, their next theater of operation. Their only problem: they warp ahead of their fleet and find themselves the only barrier between Chaos and the Paranoids, a race of ferocious and intelligent shapeless beings competing with the Solnoids for the possession of Chaos. As many can figure out, this tale abounds in piece of bravery and self-sacrifice. Even if it's one of character designer Kenichi Sonoda's first works, it remains one of his best to date. Some ROBOTECH fans will denote an influence from GENESIS CLIMBER MOSPEADA (ROBOTECH: NEW GENERATION), simply because the mecha and uniform designers are the same (Artrmic). Since I have not heard the original MOSPEADA music, I cannot say if the composer is the same, but even then music is so good that I do not really care about that. With the release of GALL FORCE: ETERNAL STORY, US Manga Corps gives us another brilliant proof of their caring for both their customers and the original production. Bravo!

GALL FORCE: ETERNAL STORY. Color, 86 min., Unrated. Original Story: Hideki Kakinuma, Director: Katsuhito Akiyama, Character Design: Kenichi Sonoda, Producers: Mitsuhiisa Hida, Ikuo Nagasaki, Nagaturo Kato, and Toru Miura, Production: Animate Films, Artrmic, AIC, Executive Producer (English Version): John O'Donnell, English Translation: Neil Nadelman. Original Japanese version: © 1986 Movie, Sony Video Software International Corporation. English Version and package artwork © 1992 Central Park Media Corp.

Producer (English Version): John O'Donnell, English Translation: Neil Nadelman. Original Japanese version: © 1986 Movie, Sony Video Software International Corporation. English Version and package artwork © 1992 Central Park Media Corp.

SUPERGAL

Even if SUPERGAL is one of the oldest RUMIC WORLD instalment, it remains the funniest to date. Why? Probably because of its money-driven, superstrong heroine, her sidekick Murphy (Murphy's law? Humm) who can change himself into anything he wishes (or needs), a host of nuttoid characters and an atmosphere à la RANMA 1/2 makes it so! Although the animation of the latest RUMIC WORLD is better, SUPERGAL stays ahead of them mostly because of its action-packed story and funny plot twists. The latest ones mood is rather dark (especially MERMAIDS FOREST and LAUGHING TARGET) and I personally felt that the characters' design was not in line with the story. That is not so with SUPERGAL. It actually resembles URUSEI YATSURA and RANMA 1/2 more than anything else. I only have one complaint and it is directed at ALL companies who subtitle Japanese animation. I do wish that the VERY complicated stories get subtitled. Animation like FIVE STAR STORIES, GUNDAM, or RECORD OF LODOSS WAR, which are extremely popular and would be a good investment. SUPERGAL is not complicated and a small synopsis is amply sufficient to understand what's going on. Fortunately, the companies seem to have heard and US MANGA Corps brought us GALL FORCE, and AnimEigo has subtitled URUSEI YATSURA and ORANGE ROAD. But I am sure that a fan who's just been introduced to Japanese animation will prefer a simple and funny story that he/she will be able to enjoy without bursting his/her brain. Sometime, it's better if you go slowly and for that SUPERGAL is perfect.

SUPERGAL. color, 50 min., unrated. Original work, character design: Rumiko Takahashi, Director: Kazuyoshi Katayama, Tomoko Konparu, Art Director: Toran Arai, Animation character design: Rumiko Takahashi, Katsumi Aoshima, Executive Producer (English Version): John O'Donnell, Subtitling: Studio Nemo. Original Japanese version © Rumiko Takahashi/Shogakukan. English version and package artwork © 1992 Central Park Media Corp.



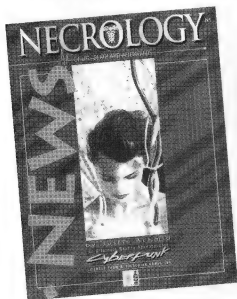
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CHANGE IS ON THE WAY



There will be again a lot of change in store for PROTOCOL CULTURE ADDICTS. We will introduce soon a bigger review section with a part dedicated to manga. We will also inaugurate a non-japanese animation news section. Of course this was not enough: PROTOCOL CULTURE ADDICTS, who has never ceased to improve its quality, will become in 1993 a 44-page magazine. 8 more pages! The retail price will then raise at \$3.95 US/CAN (which represent a raise only for the US price) but the subscription fee will not change (\$18 US, \$21 CAN, and \$25 US overseas). This will be effective with issue #22. More and more, PA is trying to offer in English the same kind of information that you could find in the Japanese magazines ANIME V or NEWTYPE.

IANUS NEWS

MECHA-PRESS will know even more changes. It will return to its initial goal and will put a little more emphasis on the modeling. It will still offer articles on the mecha games (tips, optional rules, mecha conversion files — giving stars for mecha from popular anime — mainly for MECHA!™ and MEKTON) and on the mecha animation (mecha & character guide, synopsis) but will also have lot of stuff on the mecha model kits (review, tips, ideas for conversion or scratch building, with a lot of pictures), trying to offer in English the same kind of information that you could find in the Japanese magazines HOBBY JAPAN or B-CLUB. MECHA-PRESS has always aimed at the highest quality possible and that is why in 1993 we will add to the magazine 8 pages IN COLOR (for a total page-count of 44 pages). Its size will also be reduced to 8" X 10 1/2" to facilitate its distribution and display in store. The retail price will be raised at \$5.95 US/CAN from issue #8.

Both magazines, each year, will offer a thematic special issue. In the past, those special issue were not included in the issues numerotation. That meant in fact to publish seven issues per year which was a lot of work and a cause of delays on our regular schedule. Furthermore, the subscribers had to write to order the special issue which was trouble for them and a lot more work for us in the mail order. In 1993, the special issues will be part of the six issues published in the year. Subscribers will receive them as part of their regular subscription. PROTOCOL CULTURE ADDICTS, after having proposed three years in a row an ANIME SHOWER SPECIAL issue, will have a new thematic for its 1993 special but the subject has not been decided yet. MECHA-PRESS will offer a SPACESHIP SPECIAL to its readers. It was first solicited for September 1992 but have been rescheduled for Summer 1993 for some practical reasons.

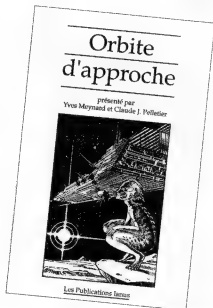
Ianus has known a real success with its line of gaming books. The first two titles (part of an Alternate Reality Universe for the game CYBERPUNK 2.0.2.0., licensed from R. Talsorian Games, offering a techno-horror gaming environment to the players), NIGHT'S EDGE, a vampire sourcebook, and NECROLOGY (N1), an adventure scenario dealing with flatlining, sold pretty well. There is a dozen of other titles in preparation for 1993: SURVIVAL OF THE FITTEST and NOW I LAY ME DOWN (N2) in January, IMMORTALITY (N3) in March, FROZEN CHROME (an Official Canadian City Sourcebook) and MEDIA JUNKY (another adventure) for April, etc. NIGHT'S EDGE, that got sold out in only two months, will be reprinted in February and will be translated in French, German and Italian. It has been listed 16th in the September Top 20 Best

Sellers by WHITE WOLF Magazine. NECROLOGY is about to redo this feat, having already sold two-third of its print in the first month. In 1993, Ianus will also be working on more anime-like gaming books as well as on a line of MEKTON adventures.

Ianus has released last November a new book in french: ORBITE D'APPROCHE Volume I, is an anthology of Quebec Science-Fiction relief. It is offering four short stories by young or new author: Frédéric Durand, Yves Meynard, Mario Tessier, Marc Vaillancourt. 80 pages. \$5.95 US/CAN.

1992 was not a very good year for our fans, because we have neglected them to work on our new magazine, MECHA-PRESS, and to start our gaming line. It meant a lot of changes, of reorganization, more administrative work, new employees, etc. There was a lot of delays in the last year and ONLY TWO PA have been released. I know, I know. Some of you thinks that we let them down. Only two PA but also 4 Mecha-Press, an Anime Shower Special, 3 comics, and 2 gaming books. It is not nothing. Of course, if you are only an anime fan you must feel cheated. With reason. Everything is quite settled now (I hope), we organize ourselves better and better. I can guaranty you that we will do our very best to catch up our delays as soon as possible (we expect to have it done in February) and to keep our schedule from then on. Our objective for this year is to publish a magazine (we will alternate between PA and MP) and a gaming book EACH MONTH. Promised.

CJP



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I heard about four anime conventions for 1993. There are probably more but I have received no other information.

ANIMEFEST • • • • •

AnimeFEST/ Conniption Winter '93 will take place on February 5-7 at the North Park Plaza Holiday Inn, Plano, Texas. I don't have much information. In fact, all I have is an unreadable fax and an outdated phone number. There will be a video amphitheater (giant screen), a dealer room, some video and RPG gaming. The 3-day badge is \$20, \$10 for a Saturday pass, \$8 for a Friday & Sunday pass. The convention room rate is \$45 per day. Send your registration (checks payable to TSI) and info request to AnimeFEST/ Conniption, P.O. Box 260912, Plano, TX 75026-0912, USA.

PROJECT A-KON • • • • •

PROJECT A-KON 4 will be held May 28-30 at the Holiday Inn Brook Hollow, Dallas, Texas. I have only the preliminary information but we were there the second year of the con and it was pretty fun. PROJECT A-KON is a national convention, focusing on both Japanese and American animation. The room rates should be around \$52, including tax. You can reserve at the Holiday Inn Brook Hollow, 7050 Stemmons Freeway, Dallas, TX 75247, USA. PH: (214) 630-8500. For more information about the con write to: PROJECT A-KON, P.O. Box 515141, Dallas, TX 75251-5141, USA or call Laura Morris at (214) 739-5645 (home) or (214) 820-2669 (work).

ANIME AMERICA • • • • •

Anime America is a new convention in California this summer. It will be held June 25-27 at the Westin Hotel in Santa Clara (located a few blocks from the Great America amusement park). It is NOT Anime Expo with a name-change. They say it is "A Celebration of Japanese Animation and Comics" but if you look at the (impressive) guest list you will notice that it is more manga-oriented. The confirmed Guests of Honor are: Johji Manabe (*Outlanders*, *Caravan Kidd*), Fred Patten (C/FO), Adam Warren (Artist and co-writer of the *Dirty Pair* Comics), Yoshihiro Yonezawa (President of Japan's 150,000-member *Comic Market*), and Haruka Takachiho (*Crusher Joe*, *Dirty Pair*). The other confirmed guests are: L. Lois Buhalis, Robert DeJesus, Doug Dlin, Colleen Doran, Jo Duffy, Ben Dunn, Lea Hernandez, Tom Orzechowski, Frederik L.

Schodt, Tomoko Saito, Rick Sternbach, and Toshifumi Yoshida. There will be meeting with the guests, a dealers room, an art show, 2 TV anime channels, a movie room, autograph sessions, artist workshops, and some gaming. The room rate is \$69 per day and you can reserve at the Santa Clara Westin Hotel & Convention Center (408) 986-0700. The membership is \$30 through March 15th, \$35 through June 1st, and \$45 at the door. Send checks (payable to "Anime America") or inquiries to: Anime America, 298-4th Ave., Suite 472, San Francisco, CA 94118, USA. You can also call at the voice mail line: (415) 241-8823.

ANIME EXPO '93 • • • • •

Anime Expo '93, the International Animation and Manga Exposition, will be held July 2nd to July 4th at The Oakland Convention Center, Oakland, California. It will be host for a second year by The Society for the Promotion of Japanese Animation (SPJA). It is a non-profit organization dedicated to the popularization of Japanese animation and manga in the United States by being a bridge between fans and professionals. Their goal is also to promote cultural understanding by presenting Japanese culture as viewed through the eyes of the professional artists. Last year's convention was a great success (See report in PA #19) and it will be pretty huge this year: they will be using around 38,000 square feet of convention and meeting space of the Oakland Convention Center and are expecting at least 2,000 attendees. It is perfectly located in space (it is connected to the Bay Area Rapid Transit System and is at only 20 minutes from San Francisco) and time (July 4th week-end). The key attractions will be the Japanese Guests of Honor (Scott Frazier, Hiroyuki Kitazume, Makoto Kobayashi, and Haruhiko Mikimoto) and lots of American Guests that you will be able to meet in reception and in autograph sessions, the two live programming tracks, the two 24-hour video tracks, a 16mm film program, a 10,000 square foot dealers' room, 5000 square foot art show, the SPJA anime industry awards, masquerade, charity auction, banquets, gaming, modeling show/contest, costume contest, art & modeling workshops and... parties! You can reserve your room at the Park Oakland Hotel, 1001 Broadway, Oakland, CA 94607, USA. PH: (510) 451-4000 or (800) 338-1338, FAX: (510) 839-0677. The memberships (make checks to the SPJA) are \$35 until March 1st, \$40 until June 1st, or \$45 at the door. Address all inquiries (with SASE) to ANIME EXPO '93, 2425 B Channing, suite 684, Berkeley, CA 94704, USA.

LUM

AnimEigo began releasing Urusei Yatsura, in the original Japanese with English subtitles, in two tracks, one tape per track per month, in October 1992. The first track consists of the TV show episodes (4 episodes per tape) released on the 8th of each month.

The second track consists of the Motion Pictures (1 per tape) followed by the OVA's (1 or 2 per tape, depending on the length), released on the 22nd of each month. LaserDisc releases are also being contemplated.

Join AnimEigo's Urusei Yatsura club for a 20% discount with S&H included (\$32 instead of \$42.95!) You choose to receive the TV tapes, or the Movie/OVA, or both, and every month they will automatically send you the latest tape and bill your VISA/Mastercard (Provide the card number, expiration date, your name and phone number). If you join late, you can buy the tapes that you missed at any time, and your only obligation is to buy at least 3 tapes the first year and to let them know before they ship if you do not want a particular release. If you do not have or do not wish to use a credit card, you may join by sending in a check or money order (\$36) for the first three releases of your choice. You can then send in your future orders as you wish, one at a time if that is more convenient and your cost will always be \$32, including S&H for each tape. (AnimEigo)

ANIME

US RENDITIONS

SUPER DIMENSION CENTURY-ORGUSS

This 35-episode television series was produced in Japan during the golden age of the transformation mecha genre. The series is another creation of Studio Nue, the creator of MACROSS, with character designs by Haruhiko Mikimoto. The story centers on Kei Katsuragi, a Genwalk pilot in the freedom space corps. In the year 2062 AD, a war for control over the orbital elevator has devastated the Earth. Kei and the other pilots are sent to destroy the elevator using the super dimensional bomb. When the orders are given to abort, Kei decides to activate the bomb himself. The explosion disrupts the fabric of space/time and Kei is thrust into a strange future Earth. He joins with the Emaan, a group of gypsy/traders, and discovers that he is somehow key to repairing Earth's damaged ecosystem and separating the parallel worlds which have formed as a result of the bomb blast. Available from US RENDITIONS, dubbed in English, 2 episodes per volumes for \$24.95. There will be 17 volumes in total.

BIO BOOSTER ARMOR GUYVER

This 12 part OVA series is based on the manga by artist/creator Yoshiki Takaya. A young student named Sho Fukamachi accidentally discovers the Guyver, an alien armor that fuses with intelligent beings and converts their natural abilities into enormous power. Sho unwittingly becomes the Guyver and battles the evil Chronos corporation and their biomorphic creatures, the Zoanoids. During the first six episodes, Sho must protect his girlfriend Muzuki and her brother Tetsuo from Chronos, but the evil Guyver II and mysterious Guyver III stand in his way. It is a series in the tradition of ULTRAMAN. Available from US RENDITIONS, dubbed in English, 2 episodes per volumes for \$24.95. 3 volumes for the first series. Guyver Act 2 will begin with volume 4.

Anime Expo '92

Limited Edition



Anime Expo '92

Limited Edition



US MANGA CORPS

USMC is already well known for the quality of their subtitled video animation. From the beginning of their venture they stated that their objective was to produce dubbed version but they needed time to build the necessary substructure. It seems that everything is ready now since they announced that they will re-release all their major titles in dubbed version. Maybe will they soon abandoned totally subtitled and release their titles directly in dubbed version? Who knows. It would be great since dubbed version can target a larger audience. For now they will release a dubbed version of PROJECT A-KO (Cat. #USM 1068, 86 min., \$29.95 US) in January and of DOMINION TANK POLICE Part I (Cat. #USM 1069, 80 min., includes ACTS I AND II on the same cassette for \$29.95 US!) in February.

At the same time they will release, in subtitled version, two new titles: THEY WERE 11 and FIRE TRIPPER.

Originally created as a comic strip by artist/writer Moto Hagio, THEY WERE 11 trades on Japanese folklore for its inspiration. This taut thriller is set in the distant future at the well known Coast Academy. Ten cadets are preparing for their rigorous final exam — the ultimate survival test — which will set

them adrift in a lone derelict spaceship for 53 days. During the journey, the group of student (composed of humans and aliens) discover they are actually a group of eleven. From that moment, the cadets are plunged into mystery. They are unprepared for the anomaly in their mission and see their lives hanging in the balance. Accusations run rampant as they scrutinize one another for just the right (or wrong) move. It is a tense situation ripe for exploding. Will the impostor be identified before time runs out? Catalog #USM 1028, 91 min., \$39.95 US. Release date: 1/6/93.

FIRE TRIPPER is the second release in Rumik World Series. Blown 500 years into the past by a gigantic storage tank explosion, Suzuki lands on top of a medieval battlefield. Forced to contend with brutal bandits, helpless peasants, and amorous rescuers, Suzuki struggles to untangle the time-lines and understand the strange force that has exiled her. With her new home also in flames, time begins to loop back on itself! Suzuki and Shukumaru, the warrior who saves her, cope with mystery as time unravels. Catalog #USM 1041, 50 min., \$34.95 US. Release date: 2/3/93.

THE SUPERGAL

Story and Art by Rumiko Takahashi



As a response to the overwhelming demands of Rumiko Takahashi's fans, who beseech Viz every day to print more English translations of her world-famous manga, Viz Communications is proud to present RUMIC WORLD GRAPHIC NOVEL in February 1992. RUMIC WORLD is a unique single-volume graphic novel with three eclectic short stories: FIRE TRIPPER, LAUGHING TARGET, and THE SUPERGAL. First published under the same title in Shonen Sunday Books, in 1984, this compilation of Takahashi's short stories explores genres such as horror and historical fantasy while it also maintains a title of her usual comedy style as exhibited in her long titles such as RANMA 1/2, and LUM which have garnered an ardent world-wide following.

FIRE TRIPPER is a science-fiction/fantasy tale in which a high school girl is transported to feudal Japan to find a love undreamed of. LAUGHING TARGET is a chilling story of thwarted desire and terrible consequence. THE SUPERGAL is a hilarious intergalactic tale of love, money and wrestling. These three titles were published earlier in various forms (FIRE TRIPPER and LAUGHING TARGET in a comic format, and THE SUPERGAL in ANIMERICA #0) but are compiled in English for the first time in this collection. RUMIC WORLD GRAPHIC NOVEL will be printed in Japan with deluxe color covers. It will be 150 pages and will retail for \$14.95 US (\$19.95 CAN).

Another tribute to manga-superstar Takahashi, who at 21 created a comic title that would sell over 22 million copies, is the release of three OVA's in 1993, each of which are featured in RUMIC WORLD GRAPHIC NOVEL. SUPERGAL will be released as a 50-minute subtitled OVA in November by US MANGA CORPS. FIRE TRIPPER will follow in February and LAUGHING TARGET will be released in July. The video will, no doubt, captivate and charm millions and is bound to create yet more Takahashi fans. (Viz Comics)

MANGA

ANIMERICA

The most eagerly awaited anime and manga magazine in North America, ANIMERICA is ready to hit the stands in March with its first monthly issue. The Premiere Issue made a phenomenal debut. Even after this great success, Viz did not rest but forged ahead to make the first monthly issue even more exciting.

From March 93 issue of ANIMERICA, the pages for the feature article will be in high-quality color. This is the first time in North America that a Japanese Animation magazine will regularly carry color pages. The anime spotlight of the March Issue will feature GUNDAM, focusing on the latest OVA entry, MOBILE SUIT GUNDAM 0083 STARDUST MEMORY. "Zeon's Fading Light" as well as an exclusive interview with Yoshiyuki "Father of Gundam" Tomino. The comic section is as exciting as ever with the first-ever English translation of manga wunderkind Rumiko Takahashi's MERMAID'S FOREST as well as the second installment of Tony Takezaki's gritty BUBBLEGUM CRISIS companion story, AD POLICE. Plus, there will be the usual array of news and reviews by the savviest crew in the anime industry such as STAR TREK THE NEXT GENERATION's rockin' Rick Sternbach, (Viz Comics)

Note that ANIMERICA may well not be the first anime magazine in North America to regularly carry color pages. MECHA PRESS will regularly carry 8 color pages starting with issue #7 in February. (CJPI)



NAUSICAA PART III

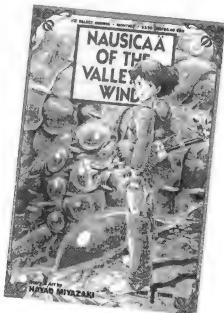
To the delight of the countless fans tired of longing for another appearance of Nausicaä, Viz is pleased to announce the start of NAUSICAA PART III in December 1992. Our heroine's absence resulted in an ongoing barrage of phone calls and letters urging Viz to arrange the release of the next episode.

Though this three-issue series will not bring the story to its conclusion, it delivers such intensity that it suggests the start of its penultimate climax. Issue #1 shipped December 22 and is black and white with 56 pages. As with Parts I and II, Part III will be printed in Japan with the deluxe square-bound format to let it fit nicely into the collections already in progress. It will retail for \$3.95.

NAUSICAA, written and drawn by Hayao Miyazaki, the best animation director in the world today, has not only been extremely popular among manga and anime fans; it has also won unprecedented acclaim for its art and story — its uniquely evocative characterizations, and its profound reflection of environmental concerns.

In Part III, the disastrous affliction known as "Deikaicho", dangerously accelerated by a misguided attempt to use it as a strategic weapon, starts to cover the whole world. The Dook Emperor plays a dynamic role in the story, replacing his brother as the ruler of the now collapsing empire. Amid the confusion of battles and the growing threat to the world, Nausicaä, with her friends and allies, seeks the way to meet the world's urgent needs, and our hearts and hopes go with her.

NAUSICAA Part III may be a huge hit all over the world and not just in English-speaking countries because Nausicaä herself embodies the universal archetype of human virtue towards which we all gravitate no matter of culture, language or station in life. (Viz Comic)



Titles	Co.	Type	Price	Date
Dirty Pair: Nolandia Affair	SP	Dub	\$24.95	Dec
Nadia 7	SP	Dub	\$14.95	Dec
Roots Search	USMC	Sub	\$34.95	12/2
Urusei Yatsura 3 (eps 9-12)	AE	Sub	\$39.95	12/09
BGC LD #2 (eps 4 & Music Vid.)	AE	Sub	\$64.95	12/15
UY Movie "Remember my Love"	AE	Sub	\$39.95	12/23
Lupin III: Albatross, Wings of Death	SP	Sub	\$14.95	Jan
Doomed Megalopolis I	SP	Sub	\$24.95	Jan
3 x 3 Eyes #3	SP	Sub	\$14.95	Jan
3 x 3 Eyes #4	SP	Sub	\$14.95	Jan
Nadia 8	SP	Sub	\$14.95	Jan
Robotech #3 (3 titles of 4 eps)	SP	Dub	\$19.95 ea.	Jan
Macross Perfect Collection #3	SP	Sub	\$19.95	Jan
Southern Cross Perf. Coll. #3	SP	Sub	\$19.95	Jan
New Gen. Perf. Coll. #3	SP	Sub	\$19.95	Jan
They were 11	USMC	Sub	\$39.95	01/06
Project A-Ko	USMC	Dub	\$29.95	01/06
UY 4 (eps 13-16)	AE	Sub	\$39.95	01/13
BGC LD #3 (eps 5-6)	AE	Sub	\$64.95	01/15
Genesis Survivor Gaiarth	AE	Sub	\$34.95	01/20
UY OVA #1	AE	Sub	\$39.95	01/27
Goku: Midnight Eye	SP	Sub	N/A	Feb?
Fire Tripper	USMC	Sub	\$39.95	02/03
Dominion Tank Police I	USMC	Dub	\$29.95	02/03
UY 5 (eps 17-20)	AE	Sub	\$39.95	02/10
BGC LD #4 (eps 7-8)	AE	Sub	\$64.95	02/15
UY OVA #2	AE	Sub	\$39.95	02/24
Mermaid's Forest	USMC	Sub	\$39.95	March
Venus Wars	USMC	Sub	\$39.95	March
UY 6 (eps 21-24)	AE	Sub	\$39.95	03/10
Otaku no Video	AE	Sub	\$39.95	03/17
UY OVA #3	AE	Sub	\$39.95	03/24
UY 7 (eps 25-28)	AE	Sub	\$39.95	04/14
UY OVA #4	AE	Sub	\$39.95	04/28
UY 8 (eps 29-32)	AE	Sub	\$39.95	05/12
UY OVA #5	AE	Sub	\$39.95	05/26
Area 88	USMC	Sub	\$34.95	N/A
Explorer Woman Ray	USMC	Sub	\$34.95	N/A
Grave of the Fireflies	USMC	Sub	\$39.95	N/A
Harmagedon	USMC	Sub	\$39.95	N/A
Odin	USMC	Sub	\$39.95	N/A
Ultimate Teacher	USMC	Sub	\$34.95	N/A

3x3EYES



NEXT ISSUE!

Streamline Pictures
Silent Mobius
Anime & Manga in Spain

MANGACTUALITY

The expected manga, manga-like and anime products for December, January:

Antarctic Press: Ninja High School Swimsuit Special #1, Dojinski Special Transformers Issue #2; Space Wolf #1: Liberator of the Galaxy; Albedo #7 Anthropomorphics; Kimber Prince of the Feylons #5; A-OK #3: Furlough #6; Gold Digger #3; Magazine #19; Twilight X: Interlude #4.

Comic Zone: Screen Monsters #4: Godzilla (\$3.75); Godzilla Trading Card Edition (\$9.50)

Dark Horse: The Venus Wars II #7-8, Caravan Kidd #6-7; Version #1.1-2, Orion #3.

Eternity: Robotech II: The Sentinels II #17-18, Robotech: Firewalkers #1, Ninja High School #37, Robotech: Invid War #8-9, Animag #4.

Epic: Akira TPB #7.

Ianus: Mecha Press #5-6; Protoculture Addicts #17-18; Survival of the Fittest (CPK); And Now I Lay Me Down (N2, CPK).

Malibu: Animation Art Buyer's Guide & Price Guide 1993 (\$17.95)

Mangajin: Basic Japanese #19-22.

New Century Comics: Manga Newswatch #2-3.

SUN: Raika #21-22, Ragnarok Guy #9-12, High

School Agent #7-10, Cosmo #6-8, Sonic Deserter #3, Mechanic Gemini #3.

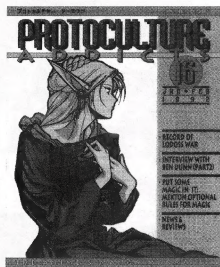
Viz: Nausicaä III #1-2, Macross II #4-5, Battle Angel Alita #6-7, Crying Freeman V #2-3, Crying Freeman: Taste of Revenge #2, Ranma 1/2 II #1, Silent Mobius III #5 (of 5), Xenon GN #4 (of 4).

Japanese Magazines: Animage, Animedia, Anime V, B-Club, Hobby Japan, Model Graphix, NewType.

Horizon: Exploration in Painting Video (\$15.95/\$19.95)

US Manga Corps: Roots Search; Astro Boy Vol. 11-12 LD; Project A-Ko LD; Dominion Tank Police LD.

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- **Anime Shower Special** #2 \$3.25 US, \$3.75 Can
- **Anime Shower Special** #3 (Bigger: 9 1/4" x 12") \$4.50 US/Can
- **Cybersuit Arkadyne** #1-3 each \$2.50 US, \$2.95 Can
- **Gates of Pandragon** #1 \$2.25 US, \$2.75 Can
- **Mecha•Press** #1, 4-5 each \$4.95 US, \$5.50 Can
- **MP Subscription** - 6 issues \$25 US, \$28 Can, \$36 US oversea
- **Poster-Zine (Akira)** #1 \$3.95 US, \$4.50 Can
- **Protoculture Addicts** #10-11 each \$2.50 US, \$2.95 Can
- **Protoculture Addicts** #15 \$2.95 US, \$3.50 Can
- **Protoculture Addicts** #16-19 each \$3.50 US, \$3.95 Can
- **PA Subscription** - 6 issues \$18 US, \$21 Can, \$25 US oversea
- **Gamers' Herald (Journal)** #1 \$1.95 US/Can
- **Night's Edge (Cyberpunk - 96 pgs)** \$14.95 US/Can
- **Necrology (Cyberpunk - 36 pgs)** \$8.95 US/Can

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Join the UY Club and save a bundle!

Select either the TV tapes, the Movie/OVA tapes, or both. We'll send them to you monthly and bill your VISA or MC only \$32.00 per tape; a full 20% off list, and we pick up the postage! You can stop at any time; your only obligation is to purchase 3 tapes the first year (with 196 TV episodes to do, it's going to take us 4 years or so to finish them all!) If you prefer not to use a credit card, you can join by prepaying \$96.00 for the first three tapes.

And don't forget our other great Anime releases: **Bubblegum Crisis**, the cyberpunk classic (8 episodes, \$34.95 each). **Bubblegum Crash**, the sequel to Crisis (3 episodes, \$34.95 each). **Hurricane Live 2032 and 2033**, the Crisis music video albums (\$19.95 each; 2033 released 10/15/92). **MADOX-01**, the robot suit parody, \$39.95. **Riding Bean**, the high-octane action adventure, \$34.95. **Vampire Princess Miyu**, elegant horror, Japanese style (2 volumes, 2 episodes per volume, \$39.95, or all together on LD for \$64.95). **Kimagure Orange Road**, the psychic love-comedy (4 volumes, 2 OVA's per volume, plus the theatrical film, \$39.95 each, monthly from 7/1/92). **Bayscape 2042**, the Anime Expo Fan Film, \$11.95. Posters, T-Shirts and Original Animation Cels also available.



And... **STOP THE PRESSES!** We are pleased and proud to announce the upcoming release of the **BUBBLEGUM CRISIS LASERDISC COLLECTION**. The entire series, all 8 episodes, plus the two Hurricane Live music videos, collected on 4 CLV Laserdiscs, released monthly from 11/15/92. Each disc is only \$64.95. In order to ensure the highest possible fidelity, and incorporate the improvements in subtitling technology we have made over the last year, we intend to remaster and resubtitle many of the episodes onto D2 Digital tape specifically for this release!



Lum : (Alien Princess, species "Onii Hystericus"). Usual Habitats: Flying Saucers, Ataru Moroboshi's closet, and Tomobiki High School. Unique features: Horns on head. Ability to fly. High-voltage High-ampereage electrical source. **WARNING:** excessive exposure to Lum can cause life-threatening bouts of laughter, the only known cure for which is reading really depressing Russian novels.

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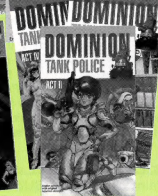
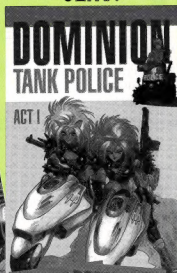
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